Saturday Review

OCTOBER 25, 1958 / 25¢

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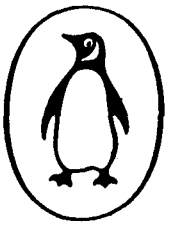

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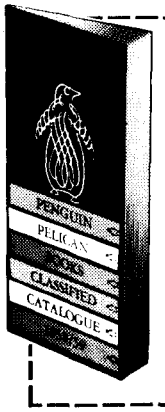

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It's rather a neat trick to be able to write a book on boredom that is not itself boring. But that is exactly what Paul Elmen has done.

As a matter of fact, his new book, "The Restoration of Meaning to Contemporary Life" is a truly exciting and challenging volume. Indeed, it is so stimulating that I shouldn't be surprised to hear that the manufacturers of products using such things as benzedrine and caffeine weren't denouncing it as unfair competition.

Elmen is that comparatively rare person, a man of action who is also a man of ideas. A student and teacher of English literature, he became an Army chaplain during the war and lost a leg rescuing a wounded soldier from a German minefield. Out of his experience (which included a year for reflection in an Army hospital), he gained a deep insight into the ways of the mind, the body and the spirit.

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L. L. Day
EDITOR-AT-LARGE

"The Restoration of Meaning to Contemporary Life" ($3.95), by Paul Elmen, is published by Doubleday & Company, 575 Madison Avenue, New York 22, N. Y., and is the latest volume in the Christian Faith Series, edited by Reinhold Niebuhr. Copies may be obtained from your own bookseller or from any of the 30 Doubleday Book Shops, one of which is the Old Corner Book Store, 50 Bromfield Street, Boston, Mass.

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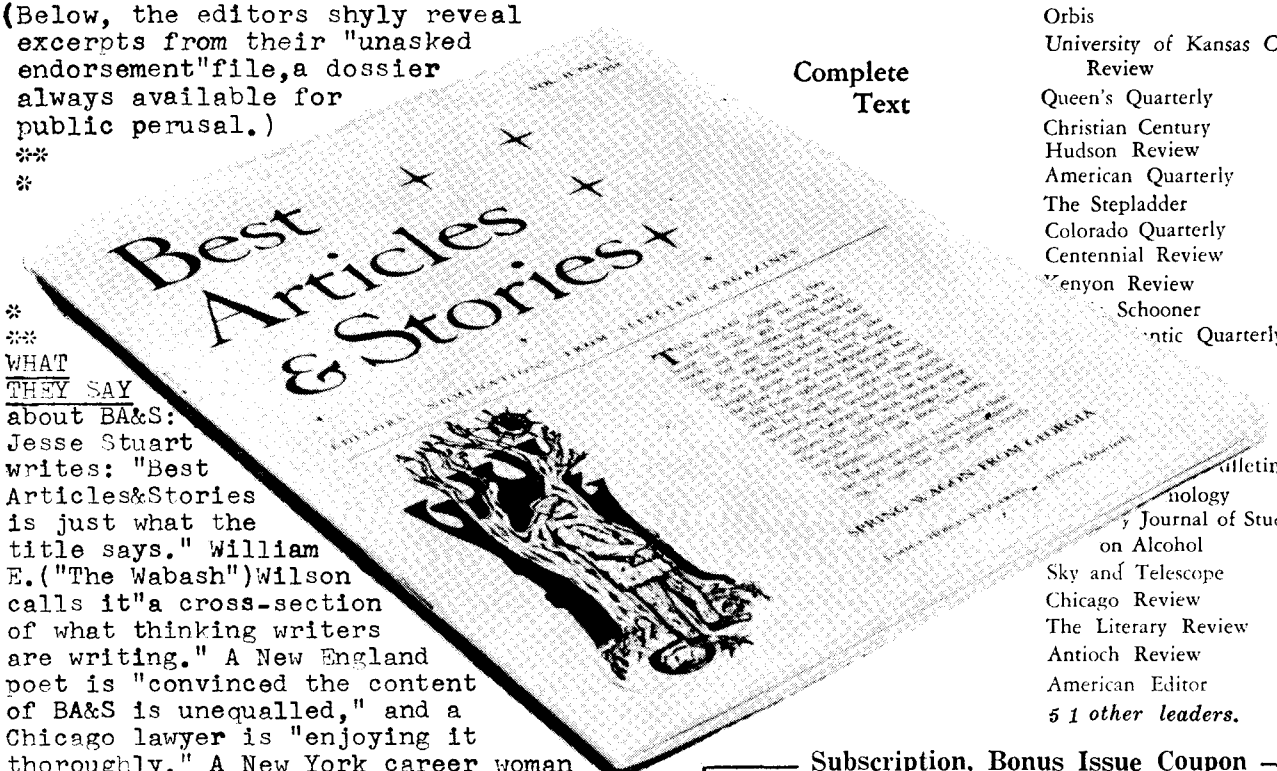

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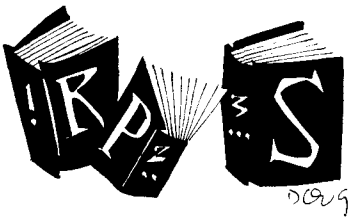
TRADE Winds

ROBERT PAUL SMITH led himself a merry chase through radio writing, Hollywood screenplays, Broadway scripts, and novels. He wrote four novels, I think. Anyway, three of them (originally brought out in 1941, 1943, and 1952) are now being republished by Viking under the title "Where He Went." These are meant to explain



what he did when he was telling people that he went out and did nothing. They are awfully good reading, proving that not every writer is a cynic.

"I consider myself primarily a novelist," the guy told me, "although I'm working on a play right now. Novels are easier. In novels when you get stuck you can haul off and write three pages of what goes on in a character's head. In a play you know this is pure hokey; you can't do it. There is no one to do it for you except the people in the play, and you have to make them do it. 'Look Homeward, Angel' is a moving play, probably because it's not a very good book. Can you imagine making a novel out of 'Hamlet'?"

Smith's experience in Hollywood left him shaken up. He doesn't like to talk about it much. He went out there to work on the screen version of "The Tender Trap," which he wrote with Max Shulman. He aroused suspicion first by taking a taxi around town, instead of a rented Cadillac like everyone else, even though it was very difficult early every morning to form the words: "To the Irving G. Thalberg Memorial Studios, please."

Smith didn't have anything to do. He sat alone in his fine office for a long time, until he found that he could have the use of the projection room. Almost every day he'd grab the phone and say something like this: "This is Mr. Smith. I'd like to reserve Projection Room Five for this afternoon, and I'd like to see 'The Informer,' 'The Goldwyn Follies of 1928,' and anything you have with Toby Wing in it."

When "The Tender Trap" came out Smith went to see it. It was all different. While he'd been taking in those old flickers, someone else had been working.

I HAD A LONG talk with Charles Calitri to find out why, if he's been paid $200,000 for movie rights to his novel "Strike Heaven on the Face" (Crown), he will continue to teach English at Benjamin Franklin High School in East Harlem, New York City.

"I'd be lost out of the classroom," he said. "People think teachers want to escape from teaching, but most of them do it because they like it. Many teachers don't have to teach, you know, and I don't think the others would quit if they could. Besides, last June I gave my class an assignment. Each of them had to read seven books. Can you imagine how they'd feel if they'd come back this Fall and I wasn't there?"

WHEN I TOLD about Billy Pearson and his life story, "Never Look Back" (Simon and Schuster), I forgot to say that Stephen Longstreet did the writing.

"Billy was a delight to work with," the real author tells me, "as he never got around to learning to write. The best he can do is print large block letters, and grammar was always a myth to him. I never could type, so how we got the book out in two years' time I'll never know.

"Billy dictated answers to hundreds of my questions. He had the maddening habit of starting wonderful

stories, and then saying, 'I'll tell you how it turns out later,' and sometimes he never did. But I did pin him down to finishing most of the good ones in the book. He was riding on racetracks all the time we worked, and as he has broken almost every bone in his body in horse accidents I never had any real feeling he would live long enough to get the book done.

"Also, halfway through the thing he decided to become an actor and went off with John Huston to Mexico to prepare a film. There he found a mountain full of pre-Columbian art, and he became a digger. That ate up

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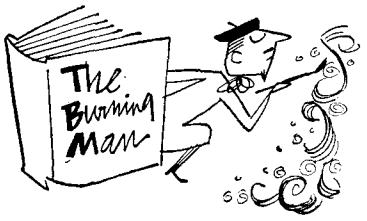
a good part of a year. When he came back he opened an art gallery, went on a public lecture tour, bought three European cars and drove them all at over a hundred miles an hour. Then he became a father and I almost lost him in childbirth. I know the book is in print, and in its third edition, but I still don't believe we ever did get around to writing it."

Longstreet should have mentioned that he did get around to writing his



own novel, "The Burning Man," which Random House has just published. The hero, a Picasso-like modern artist, is pure fiction, but the real artists appear under their right names, as do Gertrude Stein, Matisse, Hemingway, and all the others of that generation that Longstreet knew in Paris in the Twenties. He says: Writing a novel is easier than writing a real live person like Billy Pearson!

AVERELL HARRIMAN, who is campaigning to be re-elected Governor of New York, had lunch at the home of a Mrs. Reilly on Long Island. Mrs. Harriman was there, too, and according to *The New York Times* she "expressed delight with Mrs. Reilly's salad. . . . She asked for the recipe."

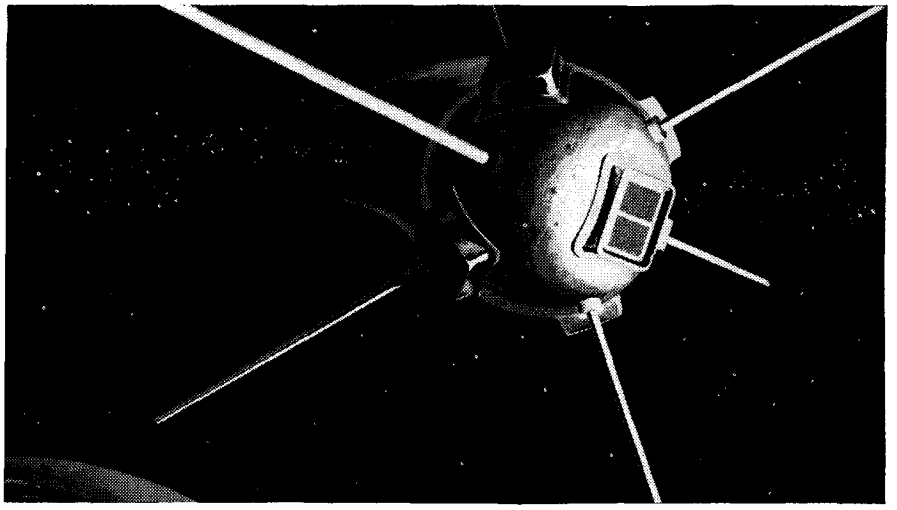
I was shocked. I have always understood that asking a hostess for a recipe was bad manners, and that's why so many good cooks respond by saying something like, "Oh, I just put in a little of this and that; I don't have anything written down." If you've got a good concoction, you'll be doggone slow about handing it out to every female who takes a liking to it, and who's trying to build up her own recipe file.

I asked all sorts of people, and no one agrees with me. I even questioned Miss Duncan MacDonald, an expert on such matters, and co-author (with Robb Sagendorph) of the new cookbook, "Rain, Hail and Baked Beans" (Ives Washburn).

"That is not the situation in New England," she replied. "Yankees pass recipes around. That's why New England cooking is so famous. Contrary to the idea often expressed that New Englanders are conservative and standoffish, New Englanders are an extremely generous and friendly people. The great tradition of New England cooking was built on sharing."

Well, there goes another beautiful

How the Bell System's Transistor Has Created Business and Jobs in Many Industries



NEWS FROM OUTER SPACE. One of the many uses for the Transistor is in the radio transmitters in satellites. Some other uses of this mighty mite of electronics, in addition to its growing use in telephony, are in hearing aids, personal radios, automobile radios, portable TV sets, phonographs, clocks, watches, toys, computers, data processing, machine tooling controls and even a guidance system for a chicken-feeding cart. A most important use is in a wide range of military equipment, including radar and guidance systems for missiles. Though little larger than a pea, the Transistor can amplify electric signals up to 100,000 times.

It has been just a little over ten years since the Bell Telephone Laboratories announced the invention of the Transistor.

This amazing little electronic amplifier was recognized immediately as one of the big breakthroughs in science that come only at rare intervals. Every year since its birth it has opened new fields of use and progress.

Developed originally for telephony, where its first use was in Direct Distance Dialing, the Transistor has enabled many other industries to bring out entirely new products and improve others. It has also made it possible for a number of new businesses to get started and to grow.

There is no doubt that the Transistor has been one of the leading forces in an electronics boom and is in considerable part responsible for raising the electronics industry from a two billion dollar level in 1946 to over thirteen billion dollars in 1958.

The Bell System has licensed more than seventy companies to make and sell transistors. More than 50,000,000 will be made this year.

The Transistor is just one example of how the basic research of the Bell Telephone Laboratories contributes to the economy and progress of the country. Frequently this constant search for new knowledge to improve communications brings forth discoveries of great value to other industries and the whole field of technology.

For telephone users, the Transistor has made possible advances that would have been impossible a brief decade ago.

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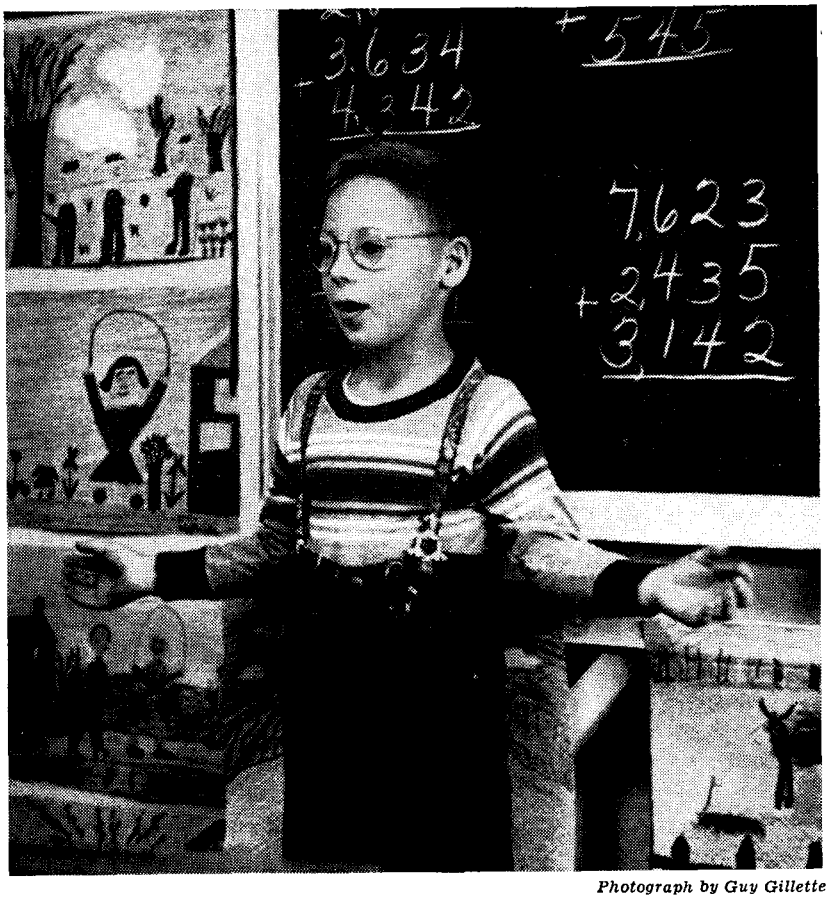

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By Richard Armour

Now that the quiz shows are folding,
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The way I once used to, a book.

IDDZIES AND ODDZIES: ► Harry Bauer, director of libraries at the University of Washington, says that his choice example of a meritorious book being turned down by a publisher is "The Wind in the Willows." An American publisher rejected the Kenneth Grahame manuscript because it wasn't up to the author's usual standard. This publisher later lived to regret his decision, and he in fact named his country home "Toad Hall," so he wouldn't forget.

► The lion's share is not most of something, but *all* of it.

► Arnold Toynbee in "East to West" (Oxford) writes about the Sea of Galilee: "If Jesus were to take ship from Tiberias today, seeking to land on this side of the Lake, He would draw fire from two alerted armies."

► Aliton DuBois tells about an explorer friend of hers who returned from Burma with a remarkable mynah bird which had learned to talk and to drink gin and tonic. On the way home from the boat, the explorer and the bird stopped in at a bar for a drink. He was arrested for contributing to the delinquency of a mynah.

► Jerome John Altman says that he recently finished reading the Aeneid, and that the moral is obvious: Beware of gifts bearing Greeks.

—JEROME BEATTY, JR.

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Does not approve of it all?

Tut, tut! I prefer this commotion
To the tactics I disdain:
Far better the noisy polemics
Than a whispering campaign.

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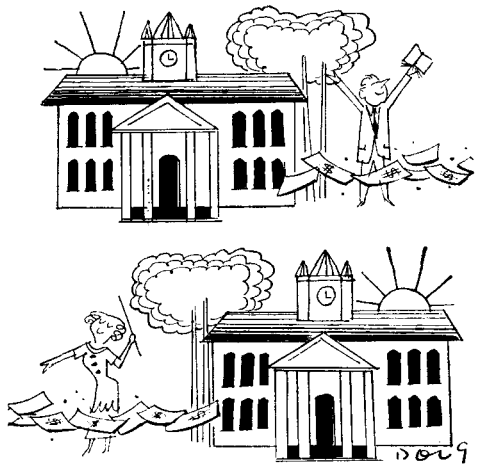
Saturday Review
OCTOBER 25, 1958

FORD'S $260,000,000 COLLEGE GRANTS: WHAT HAPPENED



By OLGA HOYT

IN A VIGOROUS and dramatic gesture two years ago, the Ford Foundation granted $260 million to 630 private universities and colleges throughout the U. S. The grant was vigorous because it was so large, and covered so many schools. It was dramatic because it stipulated that it was, largely speaking, capital grant and that the income was to be used to pay teachers.

The purpose of this article is to report on what has happened since the Ford grants were made.

There were two kinds of Ford grants. One—an endowment grant to be invested (and bear at least 4 per cent interest) for a ten-year period, with all the annual income to be used to increase faculty salaries, was given to all 630 schools. These institutions included all regionally accredited, privately supported, four-year colleges and universities which grant degrees in the liberal arts and science and bachelors' degrees in a number of allied professional fields. These schools shared $210 million.

The second—the so-called accomplishment—grant of $50 million was given to 126 of the 630 schools, in recognition of their leadership within their own regions in improving faculty status and salaries since World War II. These accomplishment grants could be used for any pressing academic requirements, as well as to raise faculty salaries.

To assess the impact of the Ford Foundation grants, the *Saturday Review* asked a representative group of colleges and universities how the grants had been used, and what real and psychological effects resulted. Of the eighty-six colleges and universities and medical schools that replied more than two-thirds placed the endowment monies in their general endowment funds, which form their common investment pools. A lesser number of institutions invested the money in stocks, bonds, and in other generally approved ways, but as a separate endowment fund. A few invested the money otherwise. A Midwestern university authorized part of the grant to be invested in faculty mortgages for a ten year period at 5 per cent. A small college of 1,000 students invested over half the principal in mortgages to its home-building faculty members, who will repay the college at a rate of 4½ per cent interest. (Thus, according to the college president, they provided faculty members with their own homes under terms they could afford—a down payment of only 2 per cent was required —while the interest received from the teachers was in turn being used to increase their salaries.) One small university invested its grant in a bakery; another in a religious foundation. No matter what the investment, the earned income for all institutions was between 4 and a little over 5 per cent. This income was, according to the Foundation terms, to be used in full for faculty salaries.

How was the money applied, and what type of salary increases resulted? There was no one general pattern. A great number of schools raised faculty salaries across-the-board. These increases varied with each institution, ranging from 2 per cent to 100 per cent. For the most part, these increases were not based on the income from the Ford Foundation grants alone, but were supplemented with additional monies.

AN Eastern girls' college gave a $500 across-the-board increase to each full-time faculty member. A Midwestern university increased all faculty salaries by approximately $200 a year. Another small Eastern college made a 10 per cent across-the-board salary increase. An Oklahoma university gave $300 per year in salary, and reported: "Not enough to make up the discrepancy between faculty wages and industry wages, but certainly a real help, and one that was much appreciated both by harried administrators and harassed faculty members."

A prominent Eastern men's college also gave an across-the-board increase, but now, two years later, questions the advisability of that

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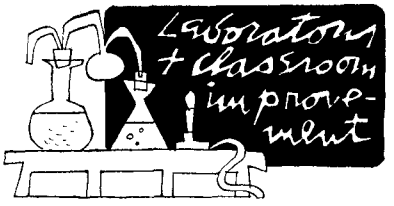
move. The provost wrote to the *Saturday Review*, "because the Ford grant was used for a general increase, it did not make a substantial difference in raising the maximum salary."

Other institutions raised their salary floors, or general pay levels. One small Midwestern college raised all four teaching ranks by $1,500 per year. Another upgraded full professors only. Others raised all levels on



a sliding scale. One Southern university gave $1,000 more per year to each full professor, $600 to each associate professor, $450 to each assistant professor; but this was tempered by considering individual merit.

One religious seminary used its $1,000 income from the grant to give increases to its nine faculty members, each of whom received a proportionate share, according to merit.

A good number of the institutions felt that the salary increases should be based solely on merit. One large Eastern university distributed the income from the grant only to selected professors and associate professors. Within those groups, the increases were determined on an individual basis. The university felt that would do more to raise the level of faculty salaries than would any modest across-the-board increases.

A small Southern college did almost the same—adjusting the salaries of its most effective teachers, instead of raising the floors. Several colleges used the grant income to augment the salary raises of those who were scheduled to get increases anyhow. One Connecticut university used the income to give bonuses. In this case the first year the bonus was $34.04 for each full-time faculty member. The next year it was raised to $85 per member.

An Ivy League school, with the approval of the Foundation, used the income from the endowment grant to make significant changes in its pension program. Using the grant income (and additional funds) it now provides three-quarters of the pension, with the faculty member providing the other quarter. The previous ratio had been 50-50.

In some way, all of the annual income from the endowment grant of $210 million *was* used to improve faculty salaries.

And what of the accomplishment grants given to those 126 institutions which had already made concerted efforts to improve the faculty salary picture?

THIS money could be used for any pressing academic need. Of the eighty-six colleges answering the questionnaire, forty-six received such accomplishment grants, and of this number almost three-quarters felt the salary question so pressing, they invested the grant as endowment for salary increases. Several institutions also used the money for salary, but on a current rather than endowment basis.

One Eastern girls' college decided to spend the principal at the rate of approximately $20,000 a year over the next ten years. "We felt," the president wrote, "that we should put the money to work immediately rather than waiting for the interest to accumulate, since the faculty are alive and need the money now, whereas the slower way would not get it to them at the time they needed it most."

The University of Chicago felt similarly about the accomplishment grant. It used a large part of the principal for renovation of the chemistry and other classrooms and laboratories, then an almost equal part for faculty salary increases, and much lesser amounts for improvements of faculty retirement annuity plan, and for additional library operations.

Several others also used part of the principal for their building programs; one to improve the faculty insurance and retirement plan; another, partly for loans to the faculty to purchase homes.

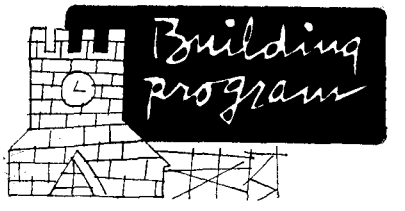
Harvard University used its grant to endow two new professorships, and to provide, in addition, smaller funds for distribution among the various undergraduate residential houses. The Harvard Ford Professorship will be held this year by David Riesman, and the second, which has been supplemented by the addition of other funds, will be the Lowell Professorship. Individual grants to the residential houses were to be used for activities which enlarged or supplemented the intellectual life of the houses (i.e., distinguished scholars or literary figures in residence for a period, art exhibits, jazz symposium, encouragement of special research or writing projects).

Reed College in Portland, Oregon, earmarked part of its accomplishment grant as a start toward an endowed chair in mathematics. The chair will be "in being" when Reed raises an equal amount for it.

Yet, most salary increases and additional faculty benefits coincident to the two Ford grants were not based on the grants alone or the income therefrom. Generally they were supplemented.

How much were these gifts of other monies to private colleges and universities influenced or stimulated by the impressive Ford grants? The colleges queried differed greatly as to the extent they felt the Ford grants stimulated other such gifts for faculty salaries. Some could see a direct connection between the Ford grant and gifts that followed. However, the majority agreed that even though the connection might be intangible, the Ford grants created a favorable climate for other donors. They spotlighted the acute need to improve woefully inadequate faculty salaries. As the president of one large university wrote, "The more money we receive the easier it is to secure additional money."

Over three-quarters of the colleges



polled saw a connection of some kind between the Ford Foundation grants and other gifts. Alumni, parent, church, and industrial groups all seem to have been stimulated by the Ford grants. For example, at St. John's College at Annapolis, Md., an interested foundation matched the full amounts of both the endowment and accomplishment grants. Princeton felt that its whole alumni program, which had been a meaningful source of unrestricted funds, was stimulated by the Ford grant. Vassar received funds during the past two years that were directly motivated by the Ford gift. Dennison President, A. Blair Knapp, felt the Ford grant undoubtedly "has increased corporate giving and has had a subtle and direct influence on all giving."

Columbia University noted that the Ford grants had stimulated increased giving to independent colleges and universities in several ways. There were a larger number of recurrent annual gifts from business corporations, there was a greater willingness of donors of scholarships and fellowships to make supplementary grants toward general university expenses, and there was also an increase in the number of gifts designated for the improvement of salaries.

Hope College, in Holland, Mich., reported that donations from alumni for the operating fund of the college nearly doubled since the Ford grants.

Some colleges used the grant as a

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basis to secure matching funds. Bryn Mawr's Alumnae Fund set a new and higher goal "to match the income on the Ford grants." Antioch's Ford Foundation grant became the spur to create a faculty salary endowment fund with the grant as its initial portion. Mills College, in Oakland, Cal., launched a fund-raising campaign aimed at matching the total Ford grant.

ALTHOUGH the majority of the colleges queried felt that the Ford Foundation grants contributed greatly in stimulating other gifts for faculty salaries, almost a dozen colleges saw no connection whatsoever between the grants and other gifts. Generally, these dissenting colleges were smaller colleges; three were medical schools; two were religious schools. Religious schools, of course, receive their greatest monies from their churches. Thus they may see little relationship between the Ford grant and receipt of other (church) funds. An exception to this was a small Midwestern college, where the income from a denominationally held fund approximately equal to the income from the Ford grant investment was allocated to the college for matching the Ford Foundation income. As the college president wrote, "the connection is definite and direct."

One Midwestern university found the Ford grants were a mixed blessing in regard to stimulating other gifts. ". . . the Ford grant emphasized in

the minds of many persons the importance of privately supported education and there was in general a very favorable reaction. On the other hand, because of the wide publicity given to the large amounts of the various grants, some persons felt that universities and colleges were now in a satisfactory financial position and were not in need of gifts. It appears that because of the emphasis placed on the gifts there are some who do not realize that the income from the gifts is comparatively small and should be looked upon as a stimulus rather than a solution to the problem."

What did the Ford Foundation grants, as exciting as they were, actually, financially accomplish in the field of faculty salary increases? How far did they go in alleviating faculty salary problems? All the colleges agreed that the grants did not solve the faculty salary problems, but actually, and financially, for some colleges the Ford grants were a veritable life-line in time of deep crisis. The salary adjustments that were made possible by the Ford grants and other funds which followed them, saved some colleges from academic sinking. One Southern college felt that it would have lost its best teachers if the salaries had not been adjusted when they were. "Our salaries are still not where they should be," the president wrote, "but our situation is not as precarious as it was before the Ford grants were made." One small Eastern college said the Ford Foundation and other endowments enabled it only to maintain approximately its status quo. "We would have been lost completely without it."

The Ford Foundation grants, by themselves, did not enable private institutions to give substantial salary increases; but coupled with other new monies found or given, raised salaries as much as 7 per cent (with the majority 10 per cent to 30 per cent) to 100 per cent in the years following the grants. (The amount of increase available through the Ford grant income alone varied in the colleges polled between 2 per cent and 16 per cent, with the majority between 4 per cent and 5 per cent.) One small university reported that the Ford grant made possible the most substantial single advance in salaries in recent years.

St. Joseph's College, Collegeville, Indiana (1,000 students), was able to raise salaries to a degree representing an increase of more than 100 per cent, since the college received the Ford grant. Tulane reported that the grants were the largest single benefaction in dollars in its 124-year history; thus the help to them was of major significance. Not only were they able to hold their own, but in its president's words, "to move ahead." Goucher College reported: "The Ford money was an important spur in increasing our faculty salaries even though it was only a small direct factor in our total salary upgrading." Mississippi College in Clinton felt that the Ford grant was the most important single factor in helping the problem of bringing in new faculty personnel with the same high qualities of those who had been at the college over the years. Johns Hopkins University found that the Ford grants had alleviated some faculty problems materially; but "the current problem continues to be great. Without the Ford Foundation grant it would be even greater."

Among those that felt "saved," was Sarah Lawrence, which had already raised its tuition to one of the highest levels in the country. It would not have been able to increase salaries unless the Ford funds had been forthcoming. "The Ford grant did something which we simply could not do for ourselves. It has not solved the problem of faculty salaries completely, but it is true to say that without the Ford grant we would have had serious problems in meeting our obligations to the present faculty. We would have had to increase fees so much that we would have damaged the future of Sarah Lawrence."

Yet despite the grants, many of the schools are still taking a long hard look at their whole tuition structure, seeing the need to secure more monies for the salary increases that will be necessary in the future. As a large Eastern university reported, ". . . there is little likelihood that a satisfactory salary schedule can be adopted, unless tuition fees are raised to a point close to the cost of the student's instruction." Some have already raised tuition rates to help with salaries (i.e., Renssalaer, Denison, Bucknell, Colorado College, Brown University, Beloit).

The majority of the colleges were painfully aware that much more remains to be done in adjusting faculty salaries. Vassar is engaged in a $25 million development program in which faculty salaries take priority over all of the other needs of the college. One Northwestern college reported that progress on faculty salaries is being made, "but at times it seems discouragingly slow." A Southwestern university president stated that its faculty salaries compare fairly well with those in the better schools and universities in that part of the country, but, "we think they should be twice as high as they are." A proposed 22 per cent salary increase over the present minimum scale will do little more than help a Virginia girls' college, to "stay even in the race, which is far from won."

Some schools—less than a half dozen (and these were small schools)—felt the Foundation grants had negligible influence in raising salaries. One Eastern university felt that the Ford grant in "no way alleviated the faculty salary problem." The maximum income from the grant to this particular university will probably never

(*Continued on page* 74)

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Wright Morris as Critic

By Granville Hicks

BEGINNING in 1942 with "My Uncle Dudley," Wright Morris has published nine novels, as well as two books made up of photographs and text. His recent years have been particularly fruitful: "Man and Boy" in 1951, "The Works of Love" in 1952, "The Deep Sleep" in 1953, "The Huge Season" in 1954, "The Field of Vision" in 1956, and last year "Love Among the Cannibals." Serious, talented, and versatile, he has produced more good work in the Fifties than any other writer I can think of.

Although he is anything but a dilettante, Morris has many interests, and whatever interests him interests him intensely. He has tried to be, in Henry James's phrase, "one on whom nothing is lost." Although one might not guess it from his novels, which are not in the least bookish, he has read much and read thoughtfully. **"The Territory Ahead"** (Harcourt, Brace, $4.50) is a report on some of that reading, with particular reference to the aims, possibilities, and perils of the writer in America.

Morris begins with the observation, frequently made, that American writers have a way of not fulfilling their promise, and he looks about for explanations. He finds two. In the first place, he maintains, American writers, with only a few exceptions, with only one really notable exception, have fled from the present. Flight may take any one of several directions, but in America the writer usually flees into the past.

Nostalgia is what our writers most often feel, and although it has given us great books, it is not the kind of emotion, the kind of attitude, on which literary careers are built. Then, in the second place, he argues that most writers share the general American preference for facts, for raw material, and are comparatively indifferent to the techniques by which raw material may be processed. Morris seems to recognize more exceptions to this generalization than to the other but here again his great exception is Henry James.

As he proceeds with his examination of particular writers and their books, Morris sometimes bases his argument on one of his theories and sometimes on the other, and his analyses are not always easy to follow. I am not sure whether he holds that the two theories are related in some significant way, or are quite independent so that either fallacy or both may be operative. The truth is, indeed, that the book rests on a series of perceptions rather than on rigorous logic, but these perceptions are so acute that the reader doesn't worry much about the absence of a completely coherent esthetic theory.

What Morris does first is to look at four of the acknowledged masterpieces of the nineteenth century, books for which he himself has great admiration: "Walden," "Leaves of Grass," "Moby Dick," and "Huckleberry Finn." Each of them he regards as both representative and exceptional. Thoreau fled to the woods, Whitman took to the open road, Melville sailed on the high seas, and Mark Twain embarked on the river. Furthermore, all four of these men, Morris insists, are preoccupied with facts, Thoreau and Whitman most obviously so but the others too. He makes the additional point that each of them was isolated, even Whitman, who wrote so much of comradeship but wrote best about himself. In spite of all this, each was able, for reasons Morris sets forth, to write a great book. None, however, was capable of growth. "Not knowing what he was doing," he writes, "never having truly known, Twain soon gave it up."

IN A middle section Morris discusses Henry James as a writer who did know what he was doing, and then, surprisingly but aptly, talks about an illustrator, Norman Rockwell, as a master of the cliché. Now he is ready to turn to four contemporary writers: Hemingway, Wolfe, Fitzgerald, and Faulkner. Wolfe he despises, pities, and blames for a great deal of what is wrong with contemporary fiction; the other three he admires. But if he thinks that Hemingway has triumphed through his perfecting of a style, that Fitzgerald transformed nostalgia into a virtue, that Faulkner achieved greatness in the expression of rage, he sees in each qualities that have prevented growth.

Henry James has already emerged as the hero of the book. In addition to the chapter I have mentioned, there is a chapter on one book, "The American Scene," and here Morris lets himself go. Writing some fifty years ago, he says, James saw more than the most perceptive observers see today: "The American novelist, midcentury, will read this book with fear and trembling, since it puts in question the very reason for his existence—his contemporaneity. Having climbed to some pinnacle, or dived to some depth, he turns to see that James, like Kilroy, was already there."

Morris quotes wonderful passages to support his argument, and he sums up: "It was James's distinction in 'The American Scene' to have been the first to view that scene from the *present*, free from visions of the future and crippling commitments to the past. It is this *presentness* that resulted in impressions consistently prophetic."

Morris's enthusiasm for James is very great, and yet he has revealed in the earlier chapter that he does have misgivings. There is some validity, he grants, in "the charge that James lacked raw material." "His passion was his craft, but out of craft one cannot conjure up *the* grand passion. It is here that life exercises its precedence over art." And again: "In James we have the artist who apprehended much of life without the crippling effects of having lived it. . . . He remains free to generalize; too free for the novelist."

IT SEEMS to me that Morris never quite comes to terms with these objections he has raised. But if he is not perfectly clear about James, he is clear about his own position. The concluding section of the book begins: "If I have emphasized technique, the primacy of technique, over such things as experience and raw material, it is because the primacy of life—in the American scene—is obvious. . . . But there is no substitute for the material itself—the *life* in literature." Thereupon he transfers the argument overseas, preferring the life in D. H Lawrence to the technique of the later Joyce and thus taking issue with T. S. Eliot.

Morris doesn't really make his point about Lawrence any more than he really solves the question of James. He is less than just to Melville, and perhaps to Hemingway and Faulkner as well. In part the disappointments I feel result from the brevity with which Morris has chosen to treat his subjects, but that isn't the heart of the matter. His mind lends itself to tangents, rather than, as he says James's did, to parentheses, and he can sometimes be led into outer space by a figure of speech. But he is not merely right in his general emphasis; his sensitivity is unfailing.

If its faults were ten times as great as I think they are, "The Territory Ahead" would still be a rich and rewarding book.

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PERSONAL HISTORY

Her Salon Was France

"Mistress to an Age: A Life of Madame de Staël," by J. Christopher Herold *(Bobbs-Merrill. 500 pp. $5.95), is the November Book-of-the-Month Club selection and has already been nominated for a 1958 National Book Award. The well-known literary critic and lecturer Virgilia Peterson appraises it for us.*

By Virgilia Peterson

"MISTRESS TO AN AGE" is a life of Madame de Staël as remarkable, as biting, and as fundamentally earnest as was that legendary figure herself. If "definitive" biographies tend, as the author claims in his preface, to embalm their subjects, he is right in denying that his book is definitive, for in these pages Madame de Staël has a spectacular rebirth. Moreover, this is by no means merely the story of one woman, though that story in itself captivated the Continent of Europe while it was unfolding and has held students and chroniclers of her period enthralled ever since. It is also the story of European society during the fifty years of upheaval and transition, between the last half of the eighteenth and the first half of the nineteenth centuries, that marked the debut of our modern world. Let no one be misled by the title. The author—J. Christopher Herold, a scholar and editor-in-chief of Stanford University Press—is no peeping Tom, making use of boudoir secrets to raise the temperature of his readers. What he gives us is a fat slice of history, together with a new insight into human nature and life itself.

In a letter to Louis XVI, Madame de Staël wrote, "The thing that must be preserved in all situations whatever is the reputation of one's character." Born in Paris, the only child of a young woman from a good Swiss family who had worked as a governess until she met and married the self-made Genevan millionaire Jacques Necker (who was to control for a time the purse of France), Anne Louise Germaine Necker de Staël never failed to uphold the reputation of her uncouth, impassioned, intransigeant, and overwhelmingly vital character. By the time she was laid to rest, at fifty-one, in a mausoleum in her Swiss garden—at the foot of the basin of alcohol in which the mother she detested and the father she all but worshipped are still preserved—she had not only scandalized European society but had helped to change its political and intellectual complexion for good.

Madame de Staël is probably one of the few women in history whose importance, for once, stemmed neither from her manner nor her face. Coarse-featured, indeed, except for her luminous eyes, plain ugly—as the portraits reproduced in this book prove—bedecked with feathers and wearing in every weather a tasteless décolletage, she was known as "the savage of the drawing-room." Yet savage or not, the bits of paper or twigs that she was forever twiddling in her restless fingers, and her knife-edged tongue notwithstanding, she still managed to have affairs with many of the most distinguished men of her day. Moreover she was welcomed, despite all the private rancor and public ridicule she awakened, by the social and intellectual élite of Germany, Austria, Italy, England, Russia, and Sweden, not to speak of Geneva, where she claimed to be so bored, nor her beloved Paris, from which the exile forced on her by Napoleon seems to have caused her more pain than the loss of a lover or the death of a child. Novelist, literary critic, political thinker, and philosopher of history, her works, however little read today, were devoured by her contemporaries.

If her meddling in pre-Revolutionary politics and the needless risks she ran of losing her head in the Revolutionary basket were immoderate and undignified, her goals of constitutional monarchy and civil liberties were not. If her attempts, when Napoleon became Emperor, to badger him into giving her the recognition she felt to be her due appear grotesquely inconsistent with her ceaseless efforts to undermine him whenever and wherever she could, she was neither grotesque nor inconsistent in her stand against tyranny. As Benjamin Constant, perhaps the most famous of her lovers except Talleyrand and the one to whom she clung the most convulsively, wrote in his diary, "If she could

JEAN CHRISTOPHER HEROLD'S first acquaintance with Mme. de Staël was a dismal failure. At the age of twelve he found "Corinne" a crashing bore. "I quickly turned to Heine," he recalls, "who ridiculed her so elaborately that it took me years to overcome my prejudice." Not only was Herold on easy terms with the German poets at a precocious age, he also wrote his own poetry, translated unexpurgated Latin texts, and played a seasoned game of bridge. Herold's background is shaded with the color of many countries. With his father, an eminent psychoanalyst, and his mother, Artur Schnabel's daughter and herself a musician, he lived in many of Europe's great cultural centers. As a young boy he met Freud and took tea with Einstein. Herold, born in Czechoslovakia in 1919, spent his early years on his family's country estate, just outside of Vienna. The family moved to Germany, to Italy, and finally to Geneva. It was here, in Mme. de Staël's own town, that, as a student in the high school founded by Calvin, he first wrote of her. "Two terrible essays," Herold recollects, "all about her relationship to Heine and Goethe." Mme. de Staël was still just a sidelight to his cherished poets.

He came to the United States in 1939, collected a master's degree in political science from Columbia University, and used his linguistic talents in the wartime Intelligence Service. After the war he returned to Columbia, where he rewrote "some ten million articles" for the Columbia Encyclopedia. "I learned everything from Turkish history to the genealogical tables of defunct monarchies." He also wrote books. In the research for "Swiss Without Halos" and "The Mind of Napoleon" Mme. de Staël was ubiquitous. It was inevitable, and Herold set to work on his biography.

"My feelings about her have changed," he admits. "In some respects I think less of her character than when I began, but as for her intelligence, I rated it higher and higher. She was supremely generous and supremely selfish, extremely exalted and extremely practical. I never came across anybody, dead or alive, who combined so much enthusiasm with so much horse sense."

Now, Herold lives with his wife and young son in California, where he is editor-in-chief of the Stanford University Press. He is uncomplaining about being a full-time editor and a part-time writer. "I never work better than when I have no time for work. A writer should either have an independent income or a full-time job."

—ROLLENE WATERMAN.

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have governed herself, she might have governed the world."

Despite the uninterrupted flow of her pen, Madame de Staël's tongue was also never silent. A more thickly peopled life would be hard to conceive. Kings, queens, cardinals, ministers of state, chiefs of police, poets, philosophers, mystics, parasites, and satellites flocked to her in a veritable Who's Who of the period. Though her first husband, the Swedish ambassador to France, found her a failure as wife and companion; her first lover, Talleyrand, deserted her; Narbonne—the father of one of her sons—grew publicly tired of her; Byron wrote with irony of her struggle to pull out the whalebone of her corset at a London dinner table; her beloved Benjamin Constant, into whose journals and letters we are given a good chance to peer, complained of her ceaselessly and claimed that she was mad; Gibbon found her "wild" and "vain," Goethe "interfering," Metternich a "whirligig"; and though a French newspaper remarked that "she writes on metaphysics, which she does not understand; on morality, which she does not practise; on the virtues of her sex, which she lacks"—nevertheless, everyone who was anyone came gladly enough at her beck and call, and several men and women devoted their lives to her. If it is people who make history, and not history which makes people, it can truly be said of Germaine de Staël that, had she never existed, the world would not be quite the same.

At the beginning of this biography, Mr. Herold says that there still exists a large mass of unknown and hence untapped material about Madame de Staël; at the end of the book, he gives seven tightly-packed pages of bibliography. It seems doubtful that any new information that might still turn up could sensibly change the salient features or modify to any important degree the quality of the life he has described. But whether "Mistress to an Age" is merely, as Mr. Herold claims, a new synthesis or in fact the biography to end all biographies of Madame de Staël, it is unquestionably a permanent contribution to the literature both of its heroine and her day. And her day, as the author suggests without overemphasizing the comparison, was—in its ferment, its impassioned argument over freedom, and its blatant need for the enlightenment of reason—not too unlike our own. Anyone who neglects to read this brillian choice of the Book-of-the-Month Club will be the poorer indeed.

Mme. de Staël—"If she could have governed herself, she could have governed the world."

Muse at the Market Place

"Stephen Vincent Benét," by Charles Fenton *(Yale University Press. 436 pp. $4.50), is a biography of the author of "John Brown's Body" and "The Devil and Daniel Webster." Howard Mumford Jones, who considers the study, has been a professor of English at Harvard since 1936. He is at once a poet, essayist, and biographer with numerous books to his credit.*

By Howard Mumford Jones

WHEN Stephen Vincent Benét's "John Bown's Body" appeared in 1928, Mr. Fenton informs us, readers "reacted" as American readers had not reacted since the publication of "Hiawatha" and "Evangeline" in the 1860s. The parallel with Longfellow is, I think, just; and this is at once the triumph and the pathos of a career marked by diligence, humor, great technical skill, amiability, a high sense of civic responsibility, and an unshakable belief in the middle class. Mr. Fenton tells us that Benét belonged to a wing of his literary generation which had for its aims "a kind of attractive worldliness, a fondness for the upper-class amenities of metropolitan living, . . . conscientious professional labor and achievement, and an instinctive affinity in politics for Roosevelt and the New Deal." The group was marked by a "temperate individualism" that immunized them against literary radicalism. Perhaps for this reason contemporary criticism, which pays a great deal of attention to Hart Crane's "The Bridge" and Faulkner's "The Sound and the Fury," pays very little attention to "John Brown's Body" and "The Devil and Daniel Webster."

Mr. Fenton's biography promises to be the definitive one, and might be better written, but it is full and careful and sympathetic. Benét's career illustrates the truth that ever since William Dean Howells wrote his celebrated essay on the literary artist as a man of business, the American writer has had to struggle with an insoluble problem. "I hate New York literary people," Benét once told his wife, but the "unfailingly realistic and candid" literary agent Carl Brandt told Benét he was certain to make money; and Benét obediently studied the mass circulation magazines to master formula fiction, tried to work for Hollywood ("a land where a story isn't a story but a conference"), lectured and gave readings, and rewrote his novels at the bidding of publishers, all to conquer "this degrading, humiliating, and constant need of money . . . that stupefies the mind and saps the vitality." As his fiction became stereotyped, his market value rose. Mr Fenton argues that the "invading burden of magazine fiction . . . worked to the great advantage of his poetry," but I doubt it.

There were of course other shaping forces—the image of his father, the Yale literary renaissance in which he participated and which started him off as a traditionalist, the National Institute of Arts and Letters, on which he wasted a good deal of energy, the Council for Democracy, his family, his friends. He never wholly succumbed to the market—he hated the editorial perversity in control of the American short story and he compared the movies to zymotic diseases—but at thirty-five, says the biographer, he was still trying to keep up a style of living like that of his Yale classmates. The result is that of Benét's more than thirty books only two or three are more than amiable and intelligent and good. Contemporary criticism is wrong to ignore "John Brown's Body," but contemporary criticism knows the difference between art and craftsmanship. Though it be true, as John Marquand says, that Benét could write a *Saturday Evening Post* story and "make it read like literature," it wasn't really literature in the quintessential sense. That is what gives poignancy to this record of a busy and useful literary career.

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Pitchman Who Got the Gold Ring

"The Nine Lives of Michael Todd," by Art Cohn *(Random House. 396 pp. $4.95), was nearly complete when the biographer and his subject crashed to their death March 22, 1958. The vividness with which the former newspaperman has brought the showman to life is discussed below by Abel Green, editor of* Variety *and co-author with the late Joe Laurie, Jr., of "Show Biz: From Vaude to Video."*

By Abel Green

WHATEVER may be the end-result of *l'affaire* Debbie and Eddie and Liz, there's no gainsaying the readership interest in Art Cohn's "The Nine Lives of Michael Todd"—an apt title indeed. He was "dead" financially, artistically, romantically many times, and he always bounced back. In his last two years he pyramided his climactic theatrical venture and his third marriage into headline proportions around the world. He was on the road to the giant jackpot payoff when his life was snuffed out in a plane crash the day the Friars Club in New York was to honor him as the Showman of the Year.

The poor Minneapolis urchin who was born Avrom Hirsch Goldbogen touched on the life of the contemporary greats in all walks of the lively arts. His legit show-business career embraced the production of sixteen ventures, which grossed $18,000,000. In one year he had four shows concurrent, and his take-home profit was $20,000 a week. He was elected Abbot of the Friars, and that theatrical retreat became his home base for gin-rummy gambling at $10 a point and losses of $50,000 a session. He was Broadway's prize pigeon at cards. When he wound up a bankrupt for $1,105,616.78, he observed, "What do you want me to do, cut down on my cigars?" While broke and owing he entertained lavishly at his Irvington-on-Hudson estate, with Joan Blondell, his second wife, and promoted $200,000 to float further theatrical ventures.

From his lowly carnival pitch days, through the New York World's Fair, to Broadway, to his abortive Hollywood film production span until he finally hit it with Todd-AO and eventually his monumental "Around the World in Eighty Days," Todd was lavish in everything he did. When in a single week—in June, 1957—he bought a half-million dollars' worth of jewels and paintings in Paris for his bride, his son, Michael, Jr., admonished, "Dad, you're going now like you did when you *didn't* have it."

He took his "Up in Central Park" first-night audience from the Century Theatre to the Tavern-on-the-Green in barouches, fiacres, broughams, and carriages for a champagne-and-caviar party, just to top Billy Rose's previous post-premiere champagne shindig. He was almost the victim of a Chi "snatch" because he refused to work with the "mob" (yet his dubbing some Broadwayite as "one of the mob" was the complete accolade).

He "promoted" astute businessmen, and also Mrs. Loraine Manville Gould Aldao Dresselhuys, with whom he was romantically linked. His life touched intimately that of Muriel Page, Chicago "flame dancer," whom he payrolled at $65 a week and sold to the Casino de Paree, N. Y., for $750. Later it was Joan Blondell, Mae West, Gypsy Rose Lee, Marlene Dietrich, Evelyn Keyes — and "Meet Miss Lizzie Schwartzkopf," as he kiddingly introduced Elizabeth Taylor to pals in Hollywood, New York, London, and Paris.

George Jean Nathan called him "an Oxford scholar disguised as a mug." His "bootleg reading," as Nathan put it, gave Todd an erudition denied him through conventional scholastic pursuits. A tough trader, he was a softie to pals—and particularly in his relations with Michael, Jr. "If it wasn't for Junior," said Jack Dietz, one of Todd's most veteran angels, "Mike would be a bum."

He was a nimble exponent of what he called "honest larceny." He barred the exits of first-night critics at "Something for the Boys," told them they'd "miss a real treat" if they dashed in traditional manner to their typewriters without staying for the finish—and was endorsed for his iconoclasm.

He was fiercely proud of his "Jewishness," an obsession that Miss Dietrich and Miss Keyes—in their personal closeups for the book—endorsed with the same ardor, knowing that Avrom Hirsch Goldbogen throughout his life was perhaps playing a sideline role as he observed his alter ego, Mike Todd, through his chameleon career.

Five-year-old Mike Todd (left) with brother Frank, sister Edith, and mother.

His Boswell has maintained a scrupulously detached perspective. From those who knew Todd over the years (certainly longer than did Art Cohn) the biographer rates a posthumous salute for his keen perception. He seemingly had a photographic mind: his reportage of Todd-isms is phenomenally faithful. Cohn has captured the flavor of the flamboyant showman in every detail. He has made the biography a contemporaneous work about a recently demised subject; it's as living and vibrant as if both were still on earth.

—*From the book (Toni Frissel).*

Father Mike Todd with Elizabeth Taylor and their new daughter.

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"Carmen" Was the Crux

"Bizet and His World," by Mina Curtiss *(Knopf. 477 pp. $7.50), is the first full-length biography of the man who wrote one of the most popular operas in musical history, but did not live to enjoy its success. Our critic is the music editor of* Saturday Review.

By Irving Kolodin

EVERY recurrence of June 3 adds another year to the total (now eighty-three) since the somber death of that specially French creator Georges Bizet at the pitifully early age of thirty-six. Yet it is only now that a full-length, amply documented account of his life has appeared, reaching back into a past that had, for all reasonable purposes, vanished. How this became possible is no discredit to the writers of earlier, briefer accounts of the composer's life (Martin Cooper and Winton Dean, in particular) but the highest credit to Miss Curtiss and her tenacity in pursuing a slender thread of coincidence to a strongly woven texture of fact and circumstance.

The background is essential to appreciation of the richly tapestried foreground she has created, which adds Curtiss-Bizet to the illustrious ranks of musical biographers and their subjects suggested by Jahn-Mozart, Thayer-Beethoven, and Newman-Wagner. While working on a translation of Marcel Proust's letters (published in 1949), Miss Curtiss undertook to track down some garbled passages in letters written to Bizet's widow, Mme. Emile Straus. She eventually found them in the possession of her second husband's sister's son's widow, a Mme. Sibilat, to whom, in the absence of other heirs, all the family papers descended. In the course of accomplishing her primary objective, Miss Curtiss was one day rewarded with a deluge of morocco-bound volumes containing quantities of letters from Bizet to members of his family, such other composers as Gounod, Saint-Saëns, Massenet, and many others, which had never been seen by anyone except the writer and the receiver.

This find, sensational though it was (and the reader is the recipient of the fresh insights they permit in every chapter from first to last), was only the beginning of the research talent that Miss Curtiss has brought to bear on "Bizet and His World." She has, through a prodigious diligence in collation and correlation, succeeded in recreating not only the kind of man Bizet was—sensitive, insecure, not quite sure of his destiny as an artist, yet tenacious in realizing the gifts he inherited from musical parents—but the kind of man he wasn't. Though posthumously elected by Nietzsche, on the strength of the latter's affection for "Carmen," as a counterpoise to Wagner, Bizet was as incapable of the "Ring"-master's sublime egotism as he was of fawning on Gounod when their early pupil-master relationship ripened into creative rivalry.

On the way to consideration of the circumstances in which his masterpiece failed of being airborne on its introduction, Miss Curtiss makes an invaluable contribution to the off-stage life of the on-stage people in the period of France's Second Empire. But the crux of Bizet is "Carmen," and Miss Curtiss presents more information than ever before available on the rise and fall and eventual ascendancy of that indispensable work. The popular assumption that Bizet died of disappointment over its hostile reception by the press is not merely refuted, but disposed of, once and finally. The work was received with animosity by most of the press, and Bizet did die not many months afterwards. But the hostility related to many contemporary circumstances unrelated to the enduring merits of the work: and Bizet died of physical causes latent in his medical history from youth, aggravated by an injudicious swim in the Seine near his country place in Bougival, which brought on a heart attack.

The riches of this book can only be indicated in a review of this length, but it may alert the reader to know that Miss Curtiss has brought a good deal of musicianly perception as well as literary skill to her elaboration of the basic theme —Georges Bizet. How "Carmen" itself was written (at its first interpreter Galli-Marié's suggestion that

Your Literary I. Q.

Conducted by John T. Winterich

IT RUNS IN THE FAMILY

Column One below gives the first names of writers whose last names, in each pairing, were identical; each couple was related by blood or by marriage. Column Two lists the titles of books by these authors. Julie McVay of Raleigh, North Carolina, asks you to supply the missing surnames and assign the correct books to the correct authors. Answers on page 32.

1. Franklin		( )	"Mont Saint Michel and Chartres"
2. Eleanor	_____	( )	"What Maisie Knew"
3. Mark		( )	"Essay on Liberty"
4. Carl	_____	( )	"Origin of Species"
5. Josephus		( )	"Benjamin Franklin"
6. Jonathan	_____	( )	"On Our Way"
7. Arthur, Sr.		( )	"The Age of Jackson"
8. Arthur, Jr.	_____	( )	"Heredity, East and West"
9. William		( )	"The Scope and Method of Political Economy"
10. Henry	_____	( )	"Wuthering Heights"
11. Aldous		( )	"John Brown's Body"
12. Julian	_____	( )	"The Ring and the Book"
13. Emily		( )	"Frontier on the Potomac"
14. Charlotte	_____	( )	"The Varieties of Religious Experience"
15. Robert		( )	"The Law of Civilization and Decay"
16. Elizabeth	_____	( )	"Point Counter Point"
17. Henry		( )	"The Noble Voice"
18. Brooks	_____	( )	"Shirt Sleeve Diplomat"
19. John M.		( )	"This I Remember"
20. John N.	_____	( )	"The Tides"
21. John		( )	"Jane Eyre"
22. James	_____	( )	"Paths to the Present"
23. Stephen		( )	"Fragment on Mackintosh"
24. William	_____	( )	"Sonnets from the Portuguese"
25. Charles		( )	"The Dust Which Is God"
26. George	_____		"The General Theory of Employment, Interest, and Money"

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—From the book.

Georges Bizet in caricature from cover of *Diogene*, 1863.

Bizet use more of "the *tessitura* of Marguerite," less of the "Mignon *tessitura*," which is "commonplace and rather bothers me") illuminates a good many of the problems of range (*tessitura*) that have been agitating aspiring Carmens ever since. Now and then Miss Curtiss succumbs to the temptation of the inspired researcher to include material outside the range of immediate interest (as in pages 372-378 devoted to the history of Meilhac and Ludovic Halévy before they wrote the text of "Carmen"), by introducing essentially minor characters with a flourish of verbal trumpets. But she has done, once and for all, a kind of total Bizet, and much of incidental over-elaboration can be forgiven her. The handsomely designed, well-illustrated volume is provided with a variety of informative appendices and a voluminous index.

FRASER YOUNG'S

LITERARY CRYPT NO. 800

A cryptogram is writing in cipher. Every letter is part of a code that remains constant throughout the puzzle. Answer No. 800 will be found in the next issue.

LKQ KJTN

VLQ ZLYLXN HOIC

OVUSKOIQ L ZJTN.

—ZJPNZI PZJHKOKX.

Answer to Literary Crypt No. 799

The sin they do by two and two they must pay for one by one.

—RUDYARD KIPLING.

SCIENCE

New View of the Ancient World

"The March of Archaeology," by C. W. Ceram *(translated by Richard and Clara Winston; Knopf. 326 pp. $15), a companion to "Gods, Graves, and Scholars," tells about the discoveries of ancient civilizations. Our reviewer, Ronald Jessup, who is a Fellow of the Society of Antiquaries of London, recently won the Taylor Medal of the Royal Archaeological Institute.*

By Ronald Jessup

THIS is a sumptuous book of forthright excellence. It is not a textbook of archaeology, though its findings are beyond reproach, but a stimulating and well-written history of archaeology itself. It is concerned, and rightly, with the excitement of discovery, with the magnificence and sometimes the poverty of relics of the past, as well as with the interpretation of their place in the human scene.

"How our view of the ancient world was born, how it changed, and how it is still changing"—that is Dr. Ceram's constant theme discussed in a lively, imaginative text, which is illustrated with a wealth of closely related and carefully chosen pictures. The book follows broadly the plan of the author's earlier "Gods, Graves, and Scholars," which was the story of Mediterranean and Middle American archaeology. In still maintaining this somewhat rigid plan, however, he denies himself the opportunity of describing the fascinating story of early man in Northern Europe. There is no mention, for instance, of fossil man himself, of cave-paintings, Iron Age art, the great treasures of the Vikings, or even of Stonehenge, to name but a few quite outstanding points of progress in the march of archaeology.

The narrative begins with the birth of classical archaeology and the stories of Pompeii, Herculaneum, Crete, and Schliemann's well-known ventures. Then follows a long but readable account of archaeology in Egypt, with a special section, well illustrated, devoted to mummies. Why modern women archaeologists are fitted into this part of the book is not clear: they certainly deserve all praise, but we were rather disappointed to find no mention of the current Englishwomen, one of whom at least deserves the Egyptian encomium bestowed upon Jefferson Caffery's ladies.

The third division of the book covers the great developments of archaeology in Mesopotamia with accounts of early travelers and the explorations of Layard, Koldewey, and Leonard Woolley. A special word of commendation must be given to the section on the decipherment of cuneiform script, where Dr. Ceram is at his best in presenting a difficult subject. A fourth main division of the book is concerned with the jungle cities of Middle America, the conquest of Mexico and its new vital problems in archaeology (*were* there ever elephants in Middle America?). The book ends with a lively retrospect where more might have been made of problems which still await solution.

This is but a bare outline of the contents of the book. Serious readers will want to consult the chronological table of historical archaeology, which is often enlivened by the author's pertinent comments, and the nine-page detailed list of sources for the illustrations, which is a good bibliography in its own right. All readers will agree that the quotations from original authorities, and there are some which are a joy, speak for themselves. The pictures do not merely illustrate the text: they form part of it. One looks to learn, from reproductions of topographical engravings and lithographs to pictures of objects as diverse as the mighty bronze horse from Herculaneum and the pre-Aztec pyramid at Xochicalco.

What did the archaeologists themselves look like? Here they all are, Edward Lane, Layard, Chesney, Chardin, and the rest, even a group in the picturesque oriental headquarters of the Robert Hay Expedition in the tomb-chamber of Rameses II. And the women who aided the men in the field are not forgotten: here are the lovely Greek Sophia Schliemann and Sitti Maani, the seventeenth-century Nestorian Christian bride of Pietro della Valle.

Says Dr. Ceram, ". . . an archaeological find is meaningless in itself . . . we are still learning to understand our place in history." This humanistic book will be of material help.

The translation from German by Richard and Clara Winston is very good; moreover the book's typography and binding are especially attractive.

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Man Confronts Himself

"The Physicist's Conception of Nature," by Werner Heisenberg *(Harcourt, Brace. 192 pp. $3.75), is comprised of a series of essays concerning science vs. philosophy. The author, a German physicist, won the Nobel Prize for his studies of the behavior of nuclear particles. His book is reviewed by Philipp Frank, president of the Institute for the Unity of Science.*

By Philipp Frank

IN 1927 Werner Heisenberg enounced his "principle of uncertainty," which was to become a cornerstone of twentieth-century science. In 1935 the famous English scientist and philosopher Sir A. Eddington wrote that before 1927 no scientist could be a sincere believer in religion since modern physical science had been in flagrant contradiction to the doctrine of free will. According to Eddington, the "principle of uncertainty" brought about a reconciliation between science and religion. As Heisenberg has been certainly one of the most prominent figures who have shaped contemporary physics, the present book must be of utmost interest for everybody who is longing for some understanding of the relationship between science, philosophy, and religion in our time. Although Eddington's judgment may be an overstatement, Heisenberg's book will help every reader to orient himself in this difficult area.

Heisenberg quotes statements of scientists by which we learn that in the twentieth century Newton's laws of mechanics are no longer regarded as the "objective truth" about the world. In 1876 Heinrich Hertz made the point that the principles of mechanics don't tell us the "truth about physical reality" but represent only "the simplest image which physics can produce of things in the sensible world. . . . By varying the choice of propositions which we take as fundamental we can give various representations of the principles of mechanics. Hence we can thus obtain various images of things." These views of Hertz, according to which science does not give an image of an objective reality, were advocated towards the end of the nineteenth century by scientists like Ernst Mach, Henri Poincaré, and others. They have been often tagged as "positivistic." However, these opinions paved the way for the physical theories of the twentieth century. Around 1,900 new facts were discovered which could not be derived from Newton's laws of motion. Different laws of motion were advanced by the theory of relativity and the quantum theory. In the third section of the book there is a quotation from Louis de Broglie in which the new non-Newtonian physics is presented in a popular way.

According to a summary by Heisenberg, "Modern science, in its beginnings [the period of Galilei] was characterized by a conscious modesty. This modesty was largely lost during the nineteenth century. Physics wished to turn philosopher. Physics wished to make assertions about nature as a whole. Today [in the twentieth century] physics is undergoing a basic change, the most characteristic trait of which is a return to its original self-limitation [modesty]."

From this changing degree of modesty in science Heisenberg draws the following conclusions: In the period of Galilei and Newton the laws of motion were applied to the inanimate world, but "modesty" forbade applying them to the phenomenon of life. The eighteenth- and nineteenth-century "materialism," however, as exemplified by La Mettrie or d'Alembert was bold enough to assume that Newton's laws of motion account also for the biological and psychological phenomena. When in our twentieth century Newton's laws were no longer regarded as the basis of physical phenomena they were replaced by the laws of relativity and quantum theory that were advanced by Einstein, Planck, Heisenberg, Bohr, and de Broglie. Quite a few scientists and philosophers have concluded that now the "materialistic" world-view of the eighteenth and nineteenth centuries is refuted definitely. If not even the physical phenomena can be derived from Newton's laws, how could it be possible to derive the phenomena of life and mind? However, it could be that the new laws of physics, the laws of Einstein, Heisenberg, Bohr, and others, might also account for the biological and psychological phenomena. Then the "materialistic" world-view would not be refuted in general, but only a restricted type—a "mechanistic" materialism—if we mean by "mechanistic" a reduction to Newton's laws.

Nevertheless, Heisenberg, in agreement with quite a few scientists and philosophies, regarded twentieth-century physics as a return to the "modesty" of Galilei and Newton.

The only doctrine of twentieth-century science which advocates "modesty" is formulated in the quotation from Hertz in Heisenberg's historical sources. Before the twentieth century non-Newtonian physics was actually advanced, men like Hertz, Mach, and other positivists at the turn of the century recommended "modesty" by rejecting "materialist" and

"I'm fed up with being adjusted. How do I get my neurosis back?"

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"spiritualist" metaphysics altogether and claiming that science is a convenient image of our observations, but does not pretend to point at an "ultimate essence of matter." The "modesty" of twentieth-century science is not based upon the principles of "relativity," or "uncertainty," but upon its positivist and pragmatist background.

Perhaps the central idea that Heisenberg wanted to put over in the present book is presented in the first essay: "The Idea of Nature in Contemporary Physics." According to him it would be appropriate to say "that for the first time in the course of history modern man on this earth now confronts himself alone and that he no longer has partners or opponents." While in earlier periods man was battling against savage animals and the dangers of extreme heat, cold, and storm, the whole earth is now almost under man's control and the only threats are other human beings who claim their rights to the goods of the world."

A LIKE change is seen by Heisenberg in the twentieth-century conception of physical science. In the period of mechanistic science, the "modest" one of Galilei and Newton, as well as the "materialistic" of d'Alembert and La Mettrie, the object of research was a distribution of masses in the world which existed independent of the observer, who had to find out the positions and motions of the masses. According to twentieth-century physics, starting from Heisenberg's principle of uncertainty, nature can no longer be described by describing the positions and motions of masses by themselves. The moving atoms cannot be separated from their environment. Under some conditions one can describe the positions of masses, under different conditions the speeds of masses.

Heisenberg attempts to express this state of affairs in a more human way by saying that "the aim of research is no longer an understanding of atoms and their movements 'in themselves,' *i.e.*, independently of the formulation of the experimental problem. . . ." We can identify the conditions under which an atom is moving with the method by which man observes it.

Heisenberg continues: "Even in science the object of research is no longer nature itself but man's investigation of nature. Here, again, man confronts himself alone." Since science does no longer observe an objective independent nature, we can, according to Heisenberg, make the statement: "Method and object can no longer be separated. The scientific world-view has ceased to be a scientific view in the true sense of the word."

This new aspect of science and nature has of course, been hailed by numerous groups who have seen in "materialistic science" a danger for moral behavior and spiritual values. However, it may be doubtful whether this interpretation of science can be derived from the results of science itself or whether it is based upon a certain humanized or popularized formulation of these results.

Common Sense for Coronaries

"Heart Attack: New Hope, New Knowledge, New Life," by D. Myron Prinzmetal, M.D., and William Winter *(preface by Walter C. Alvarez, M.D.; Simon & Schuster. 232 pp. $3.50), is a collaboration between a doctor and a journalist. The former is on the editorial board of* American Heart Journal, *the* American Journal of Cardiology, *and the* Heart Bulletin. *Mr. Winter is a West Coast commentator. Dr. Irvine Page, who assesses their recommendations, is the author of several books about hypertension.*

By Irvine Page

THIS is a book for patients who have suffered a heart attack and for the healthy person who wishes to avoid one. First, some general information is given on the anatomy of the heart and coronary vessels, and on how the physician makes a diagnosis. There follow chapters on calories, fat, exercise, tobacco, nervous tensions, and sex—all as they relate to heart disease. Rather overlong appendices contain sample menus and recipes.

The book should be helpful to those for whom it is written. It is done in a light vein and makes good reading. Whether the recommendations are correct depends on the validity of the evidence upon which they are based. This problem is not a black and white picture. I confess to being less sanguine than the authors about the full efficacy of the recommended diets. On the subjects of moderate exercise and maintenance of normal body weight I concur fully: whether they prevent arteriosclerosis or not, they make you feel better. Keeping the fat content of the diet at relatively low levels is an excellent way to avoid becoming fat and, possibly—and I stress possibly—may help prevent coronary arteriosclerosis. Whether the so-called "unsaturated oils" should be used in place of the more saturated oils such as butter and coconut oil still belongs in the realm of experiment, although there is growing evidence to support use of unsaturated fats. Dairy products are, in general, interdicted.

There will probably always be disagreement about use of tobacco; this book stands strongly against it.

The authors wisely emphasize the fact that often only a relatively tiny portion of the heart muscle is injured by a clot. This seems to me a good way of convincing the patient that all is not lost. The air of hopefulness that pervades the book is good, but at times there is a sort of "pie in the sky" exuberance. At points the "power of positive thinking" seems to run ahead of the evidence that would be acceptable to conservative research workers.

The reason one has to be so circumspect and "iffy" in answering questions about hardening of the arteries is that, while a large amount of circumstantial evidence is available, there is little proven fact. For example, there are many who believe the problem of heart attacks is more concerned with the problem of how and why blood clots are formed in the coronary arteries than with how much fat there is in the blood stream or in the diet. Full acceptance of circumstantial evidence could lead us into grievous error and has already done so in a few instances.

But if you have had a heart attack it still is safe to accept wholeheartedly most of the recommendations in this book. They represent common sense palatably presented; perhaps time and much further research work will prove the concepts to be completely valid. And I may add that these concepts are shared by many capable investigators and physicians, if not by any means all. This only reflects accurately our inadequate knowledge of heart attacks.

We may be thankful that the sincere efforts of research workers and the voluntary and federal health agents are rapidly correcting this prolonged and almost ununderstandable oversight in the search for knowledge of the cause and cure of heart attacks. This most prevalent of all diseases of the civilized world will most likely yield only to the patient study of research workers currently more concerned with certitude than fancy.

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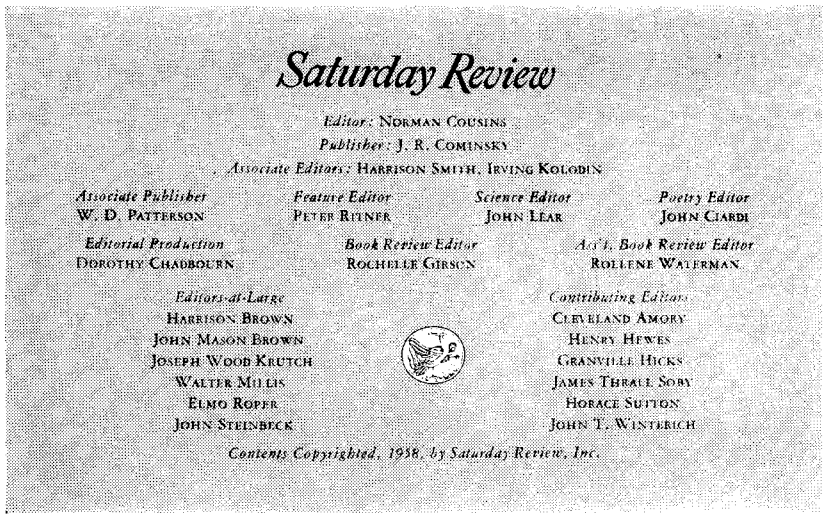

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The Lapins Are Coming

SEVERAL months ago we reported on a group of Polish ladies who were used for purposes of medical experimentation while they were interned at the Ravensbrueck concentration camp in World War II. They have since come to be known in Poland as the Ravensbrueck Lapins, or guinea pigs. There are fifty-three surviving Lapins out of a group almost eight times that number. At the time of the experiments most of them were in their 'teens or early twenties.

The experimentation on human beings by Nazi doctors generally fell into three categories. First, the decompression chambers for testing human limits to high altitudes. Second, the large tubs filled with ice water for testing human limits to low temperature. Finally, the operating rooms for bone extractions and inserting infectious materials into human bones and body, in order to test new sulfanilamide drugs. The Ravensbrueck Lapins had been involuntary visitors to the operating rooms.

Those who survived the experiments never fully rejoined the human race. When they returned to their shattered homeland after the war, they were broken people. The legacy of their ordeal had been not only residual infection but heart disease and tuberculosis and rheumatism and arthritis and a wide range of debilitating illnesses. They existed in a sort of half-life.

The same group of volunteer Americans who participated in the project which saw two dozen young ladies from Hiroshima come to the United States for plastic and reconstructive surgery, living with American families and learning gainful occupations —this same group was called upon to act in behalf of the Ravensbrueck Lapins. *SR*'s editor was authorized by this group to visit Warsaw for the purpose of looking into the problem of the Lapins. He found an initial reluctance by the Lapins to believe that anyone anywhere on the face of the earth, after thirteen years, would want to interest himself in their need. But, once they came to accept the genuineness of the offer of help, the Lapins expressed the hope that they might come to the United States. They realized that cures were out of the question in most of the cases; yet some might be helped and all would find abundant meaning in the experience.

WHETHER or not they could come to the U.S., however, there was one objective on which they all agreed. They wanted Germany to offer tangible amends. For the German government had never recognized the existence of the Lapins. The Nazi doctors had admitted their crimes at Nuremberg; and no question has ever been raised about the authenticity of what had happened. But there had been no restitution of any sort from Germany. No compensation, no pensions. Provision had been made by Germany to pay monthly conscience sums to concentration camp survivors who were German nationals. But the Poles, whose nation was the first to be attacked and destroyed in the war, have received nothing. This indifference by Germany has served to sharpen the original sting and keep it alive. Hence the insistence by the Lapins that they at least receive treatment equal to that accorded German concentration-camp victims.

In any event, during the past three months the American volunteers have been engaged in the fairly complex task of providing assistance for the Lapins and, if possible, bringing them to the United States. As might be imagined, they have been involved in painstaking and often delicate negotiations on the official level. One couldn't blame anyone in authority in Poland for wanting to know a great deal about a few individual Americans who had a notion that they might wish to bring some Polish citizens to the United States for medical and rehabilitative treatment and home care. What was our purpose in doing so? What bona fides did we have? Were we really in a position to provide what we were offering? Was there any suggestion that only American medical attention could do what had to be done, and that the Polish medical profession was somehow lacking?

These questions were never raised explicitly, of course; yet we realized that unless they could be answered with some degree of precision, we might not be persuasive. The last question was of course the thorniest; namely, in offering help were we implying that only we were in a position to give it? Here we simply said what we felt, that we wanted the privilege of making a small offering in behalf of people who had been made to see the blackest side of man that had been revealed in our time. The crime could not be explained solely as a national one. It had been committed by members of the human race; the stain and the shame were large enough to belong to all.

As for the other questions, again unasked but present, we did the best we could to establish reliability and competence. As emissary and special liaison, Caroline Ferriday was sent to Poland to meet with officials and to win the confidence of the Lapins. Miss Ferriday is the American lady who, having known one of the Lapins personally, called the needs of the group to our attention.

CAROLINE FERRIDAY has an almost magical gift for inspiring confidence. Her first few days in Warsaw were not without their difficulties but after a while the project began to move. Then, at the end of a week, we received a cable saying that the Polish authorities were cooperative and gracious and that the prospects were excellent. She also reported that all the Lapins would soon be brought to Warsaw for examination and screen-

(*Continued on page* 34)

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LETTERS TO THE EDITOR

WRITE SOON

IN *SR* SEPT. 27 there is an editorial stating that United Air Lines has withdrawn United Nations information which has previously been carried in the packets for passenger reading. This action was taken because of criticism by one or two patrons. N.C. suggests writing to the president of the airline and letting him know that there are many of his clients who deplore this "retreat from decency." If a few letters can influence a powerful company to change its policy, let's see if a few hundred letters from *SR* subscribers can't succeed in reinstating the previous practice. Only it is important to know the address of Mr. Patterson in order to do this. It is Mr. W. A. Patterson, United Air Lines, 5959 South Cicero Street, Chicago, Illinois. Mark it "personal" and write soon.

JOSEPHINE W. DUVENECK.

Los Altos, Calif.

A RETREAT

I AGREE COMPLETELY with N. C.'s point of view. Whereas United Air Lines may have pleased a few passengers, it has disappointed many other passengers. Furthermore, it seems to me that UAL has retreated from a position that would have commended them to all thoughtful citizens. It is with regret that I now make my reservation for New York with American Airlines, not United.

MILDRED F. BARRY.

Rockford, Ill.

TWO PROTESTS

I HAVE JUST finished writing two letters—one to United Air Lines and one to the Civil Aeronautics Administration. N.C.'s editorial made a lot of sense to me, and I wrote letters to that effect to the above organizations.

DOROTHY OPPENHEIM.

White River Junction, Vt.

EMBLEM FOR AVIATORS

MAY I COMMEND N.C. on his stand regarding the display of the U.N. emblem in one of our national airlines. It is significant that an airline introduced this emblem, for the aviator, more than any one of our citizens, must be profoundly conscious of how small our earth has become and how great is the need for the unification of man's mind to prevent its own annihilation.

HENRY E. KAGAN.

Mt. Vernon, N. Y.

SAME THINK?

N. C. STATES that he is boycotting United Air Lines, and asking others to do so, because they won't allow pro-U.N. material to be carried aboard. How, in all fairness, would he like it if the anti-U.N. people used the same vehicle for their propaganda? Does he expect everyone in this country to boycott every airline or service company that doesn't take a positive stand for his private philosophies?

J. W. KING.

Abilene, Tex.

"—Nice of you to offer to trade the Domestic Desk, Comrade Blomov, but as long as I've inured myself to all this American propaganda perhaps it's best that I stick with it."

EDITOR'S NOTE: *I am grateful to Mr. King and others for the occasion to clarify the main purpose of the editorial. They are entirely right when they say that United Air Lines is under no obligation to carry the message or slogans of the United Nations or any other agency or institution. If, in the first place, United Air Lines had decided against putting the emblems on their planes for any reasons whatever, we would have offered no criticism. Similarly, if UAL had sought the acceptance of Captain Dent's idea by other airlines before going ahead itself, in order to avoid a possible competitive risk, there would have been no grounds for criticism.*

But this is not what United Air Lines did. What it did was to put up the U.N. emblems as an act of constructive public policy, taking part in ceremonies which were nationally publicized. UAL spoke of the importance of the United Nations as an historic force in the making of world peace. It was widely praised for this public policy. But then, without even the courtesy of a public announcement, United Air Lines suddenly reversed itself and took the emblems down. It did so, it developed, not because it had changed its mind about the U.N. or because Captain Dent's idea was not important, but because it had received protests from anti-U.N. elements and feared it might lose some business.

Here we make two points.

First, the very least that was owing to the public was a statement concerning the change. If UAL thought it was important to tell the public the U.N. emblems were going up, it was no less important for UAL to say that the emblems were coming down. It was not playing fair with the public to create an impression of service to the cause of world peace, yet retreat from that service without any explanation.

Second, UAL's decision to take down the insignia was based on public protest. UAL thus created the yardstick by which its own policy was to be measured. In so doing, UAL has in effect invited counter public protest to prove that it was right in the first place.

Boycotts are a nasty business. It is possible the editorial might have been stronger if it had said nothing about the need for effective counter protest but appealed to UAL to re-affirm its original decision. Mr. William A. Patterson, president of the United Air Lines, has an excellent record for service to the community-at-large. I hope he will regard the substantial mail in favor of his original policy as ample encouragement to restore it.

NO MORE UNITED

ALTHOUGH I HAVE used UAL many times in the past, I shall not do so again unless and until the U.N. packets are restored.

ROBERT F. BLUOFE.

Hollywood, Calif.

U.N. NO GREAT GAIN

I HAVE GIVEN the United Nations and its propaganda grave and considerable thought. No one truly hates war more

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than the writer, but I think if we permit the United Nations to legislate our nation's business we shall not only find ourselves involved in all the affairs of this sorry planet, but we shall jeopardize our own freedom with no gain to the rest of the world and great loss to ourselves.

ELIZABETH MILLER.
West Hempstead, N. Y.

HOPEFUL MAJORITY

IT IS MY hope, and expectation, that the majority of Americans believe in the U.N. And it is my wish that they could demonstrate their belief with more than a simple letter.

MICHAEL J. MURPHY.
Wilmington, O.

KKK TOO

THERE ARE many patrons of UAL who are as fervent in their detestation of war as N.C. is and who yet may have their doubts about the effectiveness of the U.N. The late George Santayana, for example, was convinced that no real or lasting world peace and world order could come by negotiation among nations, but would have to be imposed by one dominant nation. And we are sure there are many other patrons who are all for the U.N., but who don't like to be needled with a propaganda shot every time they board an airplane, and who aren't enthusiastic about the Madison Avenue corniness of the "We Believe." If N.C. and his supporters can compel UAL to bear their favorite insignia and slogan, how about the other UAL planes that would soon be covered with insignia, down to and including that of the Ku Klux Klan.

EDWARD KENNEDY.
Monterey, Calif.

A BIG STEP

WIND INDICATORS at airports give the pilot the direction for take-off *into* the wind if he expects to get the plane off the ground. So it is with issues—we must face into the storm (and undoubtedly take some buffeting around); let's face up to our responsibilities to the U.N., try our best to make it work, for it is a *big* step in the right direction.

MISS HELEN M. HASKINS.
Rochester, N. Y.

U.N. FAILURE

I SHOULD SIMPLY like to state that my own beliefs are that the United Nations is ruining the United States and that, indeed, the best thing for our nation is to withdraw from the United Nations and to thrust the United Nations out of the United States with all possible speed. This is not, obviously I hope, a position against world organization. I believe firmly in the principle; but it is my considered opinion that for many reasons the United Nations has not only failed to fill the need for an effective world government, but that it has become a pernicious influence in world affairs and is quite beyond repair.

JOHN SCOTT SWART.
New York, N. Y.

U.N. OUR SOLE HOPE

WHEN I FLY I talk to other passengers and I have the definite impression that they have enough brains and common sense, whether Democrats or Republicans, to realize that the U.N. is the only way we will ever be able to survive in this world and find a peaceful, prosperous climate for business and mind. I agree with N.C. that UAL was "right the first time."

SILAS O. PAYNE.
Menlo Park, Calif.

A HELPING HAND

I SUSPECT IT was an unpleasant experience for the head of the UAL to have been caught up in such a conflict where it seemed necessary to follow expediency over personal conviction in such a vital matter. However, should he find it in his heart to risk a continued stand in support of the United Nations, I for one will go to great lengths and much personal inconvenience to patronize United and to urge others to do so.

DONALD C. KLEIN.
Natick, Mass.

DEBT TO STOCKHOLDERS

THE BUSINESS of an airline is to move passengers from point to point and with a reasonable degree of speed and safety and at a profit, if possible. Mr. Patterson, the president of UAL, was perfectly justified in removing the insignia from his planes if a single customer complained or if it cost him a single fare. To do otherwise would have been a breach of faith to his customers and to his stockholders and morally indefensible.

LE ROY STAHL.
Great Falls, Mont.

COWARDLY RETREAT

I WAS AT the United Nations when, before a record assembly of non-governmental organization representatives last June, the announcement of the step UAL would take on United Nations information was hailed with great enthusiasm. I wonder if the many who applauded and all the hundreds of members they represented are feeling the same disgust that I feel now with the cowardly retreat.

ADELAIDE N. BAKER.
Westport, Conn.

UAL WON'T SUFFER

I TAKE THIS opportunity to express appreciation for UAL's wise policy in removing that "one-world" stigma from their fleet. The displeasure of N.C., and the 1 per cent of his kind, will not be noticed in the increased traffic volume that will come as a result of UAL's sensible American action.

A. G. BLAZEY, M.D.
Washington, Ind.

DANGEROUS PRESSURE

GRATEFUL AS I am to N.C. for his humanitarian activities and for his frequent moral leadership, I cannot but object to this kind of attack. Is not the pressure on UAL which he solicits from the readers of *SR* at least as dangerous to civil liberties as the pressure which led UAL to cancel its benevolent promotion of the U.N.?

WARREN S. WALKER.
Carlinville, Ill.

EITHER-OR

WE IN THE various churches have expounded the virtues and possibilities of the United Nations. Now we have the same responsibility of refusing to ride on an airline which by its retreat defies what we believe in. It seems to me that United Air Lines has put us on the spot. We will either have to quit passing exalted resolutions about the United Nations in our churches, or quit traveling the United Air Lines.

WM. E. ALBRIGHT, JR.
Welch, W. Va.

FORCED LANDING FOR UN INSIGNE

A PECULIAR PROBLEM has beset United Air Lines. Not long ago, influenced by the idealism of a group of its pilots, the air line affixed United Nations insigne to some of its airplanes. It sought to demonstrate support for the world organization.

Now United has stripped off the insigne. An official said its removal was to avoid entering a controversy "on international policy or philosophy." United now finds itself in an "either-or" position.

The Editor of the *Saturday Review* has charged that United, harassed by a few anti-UN protests, has been "bullied out of its convictions by a few sharp voices."

Our own feeling is that while United is a private business and can plaster its airplanes with whatever it likes, the initial acceptance of the idea carried some obligation. And what the United official really meant in his explanation was that United either didn't have the courage to stand by its display of the UN insigne or that it ineptly failed to calculate that it would get a few rabid communications.

Although still firm in our opinion that the air line can do what it pleases, neither explanation is complimentary to United Air Lines' makers of insigne decisions.

—*From an editorial in* The Detroit Free Press, *September 25, 1958.*

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SR GOES TO THE MOVIES

Elephants and Allegory

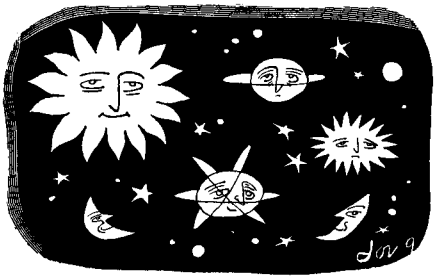
JOHN HUSTON, Darryl F. Zanuck, and some excellent actors went to a lot of trouble to film Romain Gary's novel, **"The Roots of Heaven,"** but the results seem well worth the effort. As must be well known by now, an intrepid band of film-makers went into hottest French Equatorial Africa, came out with diseases ranging from malaria to beri-beri, and also came out with an excellent movie. Gary's strange and provocative story has to do with a rather mysterious figure, Morel, who has devoted his life to protecting the proud and gentle race of elephants from extinction—a fate that might well happen should ivory and big-game hunting continue unchecked. Morel has pretty much lost his faith in mankind, but thinks that if elephants are nurtured humanity might also have a chance. This is a somewhat simplified version of the book's message, and it is to the picture's credit that it doesn't simplify matters to quite this degree.

In fact, Huston's movie is remarkable for the amount of interesting talk it manages to get in about fundamental problems having to do with man's propensity for killing off his kind as well as other kinds. Luckily, the actors handling these rather high-level conversations are accomplished enough to keep both the message and the story gripping. For this is an adventure yarn as well, filled with unusual incident and several characters of the type sometimes known as colorful. Morel is perhaps the least defined, since he is the firm dedicated idealist, striking the same note constantly. However, Trevor Howard does a great job, giving him vitality and also a human quality. Errol Flynn is a former British soldier, drowning his guilt-feelings with alcohol in the noonday sun, just the sort of man who would be attracted to Morel's manifesto on behalf of the elephants. Also following Morel's banner is Juliette Greco, who gives definition and individuality to the familiar figure of the warmhearted prostitute.

All these people have their symbolical values. So does Eddie Albert as the photographer who, tired of snapping pictures of war and violence, eventually becomes one of Morel's followers. Orson Welles, a rotund radio and TV personality in Africa on a highly publicized safari, rouses the forces of publicity to the side of Morel. Meanwhile, where is the enemy? The enemy is there in the form of greed, self-interest, thoughtlessness, sport, self-indulgence. There are people and forces who would use Morel for their own ends; idealists, too, at one moment, and fanatics ready for violence should their own designs be frustrated. It's a dangerous thing in dramatic forms to make individuals stand for ideas; the individuality tends to be lost, and one gets only the abstraction. This footfall has been avoided neatly in "The Roots of Heaven." Allegory, or fantasy, though the story may be, the characters manage to impart an air of strange reality.

THE background, never photographed before in feature films, is not allowed to intrude too much. It is there, it is part of the life of the people, but Huston seems unconcerned about showing it off. We see the aridity of this part of Africa, but it is presented as a familiar rather than a strange place. The fascination of the story and theme grows as the action progresses, until at the end some stirring, almost martial chords are struck. But what is being celebrated is some victory of the spirit. This is without question one of Hollywood's important films. It deals firmly with moral ideas, and not a single one is a platitude. Meanwhile, action brings the ideas to life. There is never a skimping on visual appeal. Mr. Huston, as is well known, is an expert at composing a scene, and he has again brought in an unusually handsome movie. The cast is a large and noted one. Besides those mentioned earlier there are accomplished performances by Paul Lukas, Herbert Lom, Edric Connor, Gregoire Aslan, and Olivier Hussenot (the latter as a wordless baron, whose protest takes the form of never using one of his fourteen languages). Gary's novel has thus proved to be a brilliant choice for screen material. It is a most appropriate story for today. It might even be classified as a letter to the world.

—HOLLIS ALPERT.



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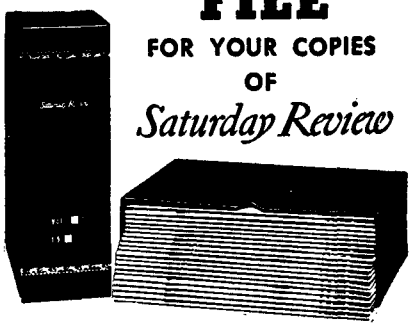

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BROADWAY POSTSCRIPT

Papa Bear

OFF-BROADWAY, where people dare to believe in what they are doing, very intelligent people are doing Chekhov's early but nonetheless wonderful play, **"Ivanov"** at the Renata Theatre. While "Ivanov" may be less perfect than Chekhov's four better-known masterpieces, this very lack of perfection makes for an increase in stage vitality. And the play still contains all those miraculous qualities for which the great playwright has come to be so admired. First, there is the romantic hero, who recognizes his own ridiculous position. In this case it is Ivanov, a tired aristocrat with a sense of honor about little things. He is horrified when a friend offers to give him money to pay a debt. Yet he is willing to leave his adoring wife at home while he goes out for the evening. And when she dies, he yields to a financially advantageous marriage with a young girl. His best moment comes when he turns on the stubbornly "honest" young doctor who keeps accusing him of base motives. He says, "You seem to imagine it's the simplest thing in the world to understand me. . . . A man is such a simple and uncomplicated machine. . . . No, Doctor, we all have too many wheels, and screws, and valves inside of us to be judged by first impressions and a few external traits. I don't understand you, you don't understand me, and we don't understand ourselves. . . . Admit that I'm right—and don't be so sure of yourself."

Ivanov is surrounded by a marvelously accurate and very amusing gallery of Chekhovian miniatures. Typical is Ivanov's gross steward, who both shocks and titillates when he carries on crudely at an absurdly decorous bourgeois party. Robustly played by Jack Bittner, this character illustrates Chekhov's familiar notion that the coarsely-bred Russian was both the nuisance and the need of that overrefined society.

Then there is the chairman of the county council, who preserves a capacity for enjoying the good things of life while he minimizes its discomforts; Ivanov's witty and slightly mad uncle, who has perhaps a better sense of human values than anyone in the play (performed superbly by Roberts Blossom); and the miserly wife, who starves her guests by offering them nothing but tea and some of her overstock of gooseberry jam.

The play is peppered with delightful little vaudevilles: A party where some hopelessly dull men take the formalities or the bridge game too seriously; Sada Thompson as a rich fat widow and Claude Woolman as a lugubrious conversationalist are particularly funny here. A drinking scene in which Albret Quinton pumps his leg up and down in contagious ecstasy as he describes a mushroom dish to eat after vodka. Or a quartet of wedding guests all crying simultaneously for different personal reasons.

But the play is filled with sad beauty, too. The lament of the unappreciated but lovely wife touchingly acted by Jacqueline Brookes. Ivanov's lonely anguish which, though performed satisfactorily by Paul Stevens, seems to require a great actor to express it fully. And the flashing point near the end when Anne Fielding as Sasha rises to face down the "honest" doctor on behalf of the dispirited bridegroom she no longer loves.

Will Steven Armstrong's scenery and lighting capture the mood and quality of Chekhov's northwest Russian locale beautifully. And William Ball's thorough and sensitive direction mark him as a formidable new talent in this field. "Ivanov" is not only the discovery of a too-long buried theatrical treasure. It is also the finest off-Broadway production so far this season.

ON-BROADWAY, the new musical **"Goldilocks"** seems to be an example of what happens when authors only believe in the funny part of what they are doing. Two scenes are uproarious: where Walter and Jean Kerr burlesque the movie industry of 1913—with the help of Peter Larkin's humorously exaggerated scenery. But any good work that Agnes de Mille and a willing cast headed by Elaine Stritch, Don Ameche, Russell Nype, and Pat Stanley have lavished on this show is negated by a style of humorous writing which explodes rather than explores the truth of any story situation or stage moment. Leroy Anderson's score is tuneful, but in general lacks the impact which comes only when numbers are closely tied to the dramatic progress of the leading characters. "Goldilocks" is that contradiction in terms—a cold musical.

—HENRY HEWES.

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MUSIC TO MY EARS

Strauss's "Silent Woman"—Novaes at the Philharmonic

EACH time a "new" opera by Strauss comes to attention, the familiar charge of the written-out master repeating himself is revealed to be less valid. The latest in the sequence is the twenty-three-year-old Dresden novelty of 1935 which was then called "Die Schweigsame Frau" and now, at the City Center, is being offered in an English translation by Herbert Bedford titled "The Silent Woman." The first product of Strauss's collaboration with Stefan Zweig (whose Jewishness caused the work to "fail" in Dresden after Strauss's worldwide prestige required that the premiere be given) it is a score of full mastery and the clearest imprint of his own, even as heard in the limited likeness possible with the City Center personnel.

To be sure, the subject matter provided by Zweig from a play of Ben Jonson is initially thin, and hard put to support the weight of music Strauss poured into his three-act creation. Donizetti covered much the same ground at shorter length in "Don Pasquale"—the elderly man who takes a young "wife" in mistaken belief of her angelic disposition, only to find himself part of a plot to approve her prior betrothal to his nephew. The situation, clearly, is resolved at the end of Act Two, and the last act (as in the case of "Falstaff") is less climax than anti-climactic.

But it is absorbing to note that in this work of his seventy-first year Strauss turned his back pretty much on the elaborate schematic construction of the series culminating with "Arabella" of 1933, treating orchestra and voices in a mixture of all methods and styles. There is, for example, a fully-drawn little overture which does *not* raise the curtain, but does bring on applause. The orchestra is actively engaged in narration of the plot, but there is a vast amount of singing to be done, some recitative, numerous arias, and frequent resort to the spoken word when it suits the situation. Best of all, there is a steady flow of melody, adroitly led to unexpected turns and resolutions, sometimes into anterooms of the original ideas, where we find Strauss able to renew the old phraseologies and give his well-worn vocabulary new expressive resources. The orchestral cloth is as cunningly made as anything earlier, with some effects on a reduced scale which bring to mind the portions of "Ariadne" now given as the "Bourgeois Gentilhomme" suite.

Of weaker fiber are the stylized elements, such as the fake priest and notary who preside over the mock marriage, the crowd of sailors who burst in to help celebrate their former Admiral's nuptuals (an unwelcome parallel with the unwelcome Fiakermilli of "Arabella"), and the overdrawn housekeeper, who covets the Admiral for herself but can hardly qualify as the "silent woman" desired by the ex-naval man who suffered shattered nerves from gunfire. By the end of Act Two, the "wife" has revealed her true character and, as the old man retires under promise of his nephew to guard his door from intrusion, the lovers share the embraces of a properly-wed couple. But there has to be a third act nevertheless.

Conceivably, some of these deficiencies might have seemed otherwise in a performance of more art and brio than the one well-directed by Peter Herman Adler, but with plainly insufficient forces. The cast of the Dresden premiere shows such names as Maria Cebotari, Erna Sack, Martin Kremer (a celebrated David in "Meistersinger"), and Friedrich Plaschke (an equally celebrated Sachs). We do not tax City Center for failing to provide singers of equal eminence, but we do object to the burdens put upon Joan Carroll (Aminta), Herbert Beattie (the ear-sensitive sea-dog), John Alexander (the nephew), Paul Ukenna (the barber who stagemanages the mock marriage), and Ruth Kobart (the covetous housekeeper). For, in addition to the requirements for virtuoso singing, the *buffo* spirit of the Zweig-Strauss collaborations requires acting of refinement and polish, two qualities in short supply in the production lamely directed (for this taste) by Margaret Webster.

As an example, Miss Carroll has so little margin for vocal security in Strauss's virtuoso writing for Aminta that her purposeful ranting (to persuade the Admiral he had made a mistake in marrying her) was barely shriller than some of her unpurposefully shrill sounds elsewhere. Beattie has neither the voice nor the bearing for the Admiral (a youthful sixty-four by any standard), and if Miss Kobart and Ukena played their parts to the best of their abilities, that wasn't enough. The closest approach to a clear hearing of what Strauss was about in "The Silent Woman" came from the orchestra, which had relatively more of the skills to give Adler what he wanted.

LEONARD BERNSTEIN's endeavor to present the New York Philharmonic's Carnegie Hall public (and the farflung radio audience) with an integrated series of programs encountered some unforeseen, if foreseeable, difficulties in the second sequence of performances. To survey a phase of American creative effort is one thing: to make Henry Gilbert's "Comedy Overture on Negro Themes" of interest to present-day listeners is another. Gilbert's creation may have been adventurous when new (1909), but it is no part of anybody's living "history" today. MacDowell certainly belongs in a survey of American music, but in terms of a strongly personal work such as the D minor Piano Concerto, rather than the kind of reworking of synthetic Indian materials represented by three movements of the "Indian Suite" (omission of the other two made the inscription "Commemorating the Fiftieth Anniversary of MacDowell's Death" a dubious gesture of respect).

The program did contain a piano concerto, but it was the E minor of Chopin for which Guiomar Novaes was the soloist. Ordinarily Novaes and Chopin are a welcome affiliation, but something disturbed the affinity this time. Divination not being a responsibility of music criticism, guesses may be omitted. The sound was as superbly personal as ever, the musical intention beyond question. But real animation, fervor, or the kind of joyous abandon implicit in the finale were strangely subdued.

There was a good deal of finely controlled, well-considered orchestral execution in all of the foregoing, rather less in the concluding treatment of Moussorgsky's "Pictures" as orchestrated by Ravel. Some of the slower sections were beautifully formulated, with the kind of vibrant sound Bernstein has made us grateful to hear, but the faster, more dramatic episodes lacked definition and clarity, the kind of pungent impact that marks the difference between a near miss and on target.

—IRVING KOLODIN.

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Sensuality in a Secluded World

"The Bell," by Iris Murdoch *(Viking. 342 pp. $4.50), is a story about men and women who enact their diverse fates against the background of an Anglican secular community. The Anglo-Irish novelist and critic Elizabeth Bowen, who is the author of "Death of the Heart," "World of Love," and other books, is our reviewer.*

By Elizabeth Bowen

"THE BELL" is Iris Murdoch's fourth novel. To say it is more remarkable than its predecessors would be ambiguous; everything she has written has been remarkable—stamped by the unmistakable authority of mind and vision. I would assert, rather, that "The Bell" is of a stature not reached till now. Outwardly, as did "The Sandcastle," it appears more orthodox than her earlier books, "Under the Net" and "The Flight from the Enchanter"—which, by placing Miss Murdoch as a forefront English existentialist novelist, might have forever exempted her, had she so desired, from the onus of "ordinary" storytelling. Wiser than those who praised, she has chosen otherwise. "The Bell" is a masterpiece of direct narrative, in which the rational continuity is unbroken. Withal, nothing of her original dynamic strangeness has been lost: on the contrary, one feels its submerged presence, as the Imber people feel that of the deep-sunk bell.

Again, as in "The Sandcastle," Miss Murdoch has taken as setting, and in part subject, a community—not this time a school but a secular religious order: small as yet, newly-founded, still in the making. The few are housed in a great Palladian house, Imber Court, overlooking a lake in the wilds of Gloucestershire; the Court has as neighbor Imber Abbey, which, laid waste at the time of the Reformation, has been rebuilt and is now occupied by Anglican Benedictine nuns. The abbess, in inspiring Michael Meade to devote his former family home to its present purpose, has provided Michael with the solution of a so far somewhat miscarried life. He hoped once, and now hopes again, to become a priest: meanwhile he is "leader" of the community.

We see this secluded world, whose aspirations Miss Murdoch beautifully, if detachedly, renders, first through the eyes of a newcomer. Dora Greenfield has unwillingly come to Imber to join her husband, who, with the status of guest, is working on ancient manuscripts in the Abbey. Paul is a sensual prig and an art historian, to whom Dora (having run away from him) returns in disgrace. The outrageous relation between the two provides much of the battling comedy in "The Bell." Young Dora, naïve, earthy, and scatterbrained, without guilt or memory, is a born Existentialist without knowing it. Yet it is not Dora who is to be the wrecker. Eighteen-year-old Toby, another newcomer, innocent as the day, unwittingly stirs up in Michael a dreadful conflict. Michael has homosexual propensities. Unforgettable. in his past, is the schoolboy Nick.

Nor has Nick Hawley remained only a name. Now a heavily-drinking cynic of twenty-eight, he is lodged nearby, looking on at Michael's ordeal. Catherine Hawley, his twin sister, is shortly to enter the Abbey as a postulant; he has been bidden to Imber to be with her during her final weeks in the outer world. And Catherine is to be preceded across the causeway, to the Abbey's gate, by a great new bell—donated to the Benedictines to take the place of the ancient one, lost in the lake for centuries. Dora's and Toby's discovery looks like adding surprise to the ceremonial—but, alas, a more dire drama is in waiting.

No one of the varied episodes in "The Bell" is less than clear-cut. Everything is heightened by the almost preternatural sensuous exactitude of Miss Murdoch's art. The butterfly in the train, the birds in the traps, the jets in the sky . . . Inevitably, it is the scenes between Toby and Michael, Michael and Nick, which command us: they have an awesome simplicity. The novel keeps balance between its two major themes: religious aspiration and untoward passion. And it triumphs, thanks to the respect, dignity, and sanity with which Iris Murdoch has treated both.

—*Rie Nissen.*

Isak Dinesen. . . Ancient Mariner's gift.

A Fabulist's Five

"Anecdotes of Destiny," by Isak Dinesen *(Random House. 244 pp. $3.75), is a quintet of tales about the flesh and the spirit.* SR*'s reviewer, Ben Ray Redman, has been writing about the works of the Danish baroness for a number of years.*

By Ben Ray Redman

ADMIRERS and enjoyers of Isak Dinesen's fiction who were saddened in 1957 by sight of the title "Last Tales" will now be happy to learn that it did not mean what it said. Here are five more of her characteristic stories, one of which may well be numbered among her best.

In the first, a trifling affair, a young man aspires to consort with angels, and ends by finding happiness among fish. In the second, one of the world's greatest cooks spends her entire fortune to prepare a perfect dinner that permits a dour company of religious brethren to experience, for a single evening, a glorious comminglement of fleshly and spiritual exaltation. The third is a wild and beautiful story of a young actress who is so possessed by her art that she is unable, for a time, to distinguish between the worlds of fantasy and reality. The fourth is an extraordinary re-creation of the favorite yarn of all the sailors of all the world, and an account of what happened when a man of power determined to play God by translating fiction into fact. Last of all, "The Ring" is a short symbolic anecdote that tells how the young wife of a Danish squire lost, and found, something of great value.

Strange tales? Indeed they are. As

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always Isak Dinesen is unique in matter and manner. As before, she is concerned with the relationship of flesh and spirit, of art and life—but most of all with the power of "the story" in the lives of men. It is to the story that she has always been faithful. Cardinal Salviati, in "The Cardinal's First Tale," voices her attitude towards those authors who "for the sake of the individual characters in the story" are "ready to sacrifice the story itself," who would so write that "the story itself loses ground and weight and in the end evaporates, like the bouquet of a noble wine, the bottle of which has been left uncorked." Isak Dinesen has never permitted any such evaporation. She is a true fabulist.

Her apparently untidy but infinitely cunning narrative technique, with its multiple starts, tracking and backtracking, and stories within stories, would be the despair of any teacher of "creative writing." Her style is often consciously stiff, with the stiffness of old brocade, and sometimes awkward. But she has the gift of the Ancient Mariner, granted to few, and like him she can hold the wedding guest until the ringing of "the little vesper bell."

Pick of the Paperbacks

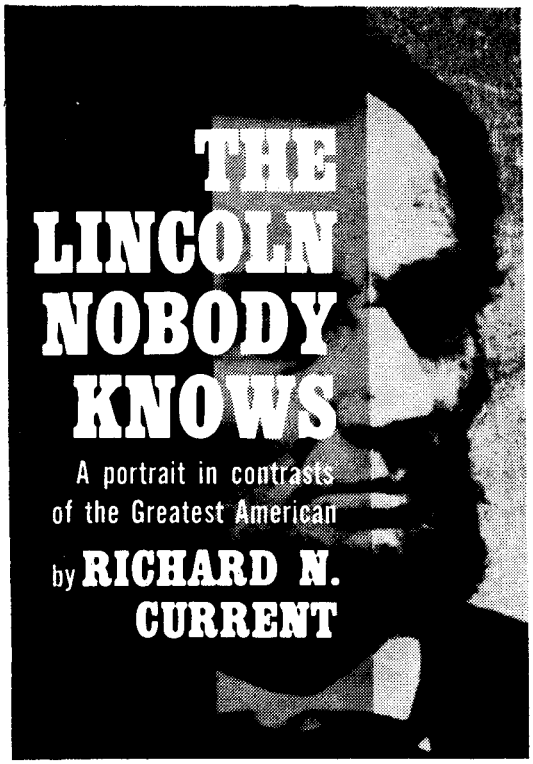
THREE WOMEN. *By Gertrude Stein. Modern Library.* 95¢. A trio of poetic, perceptive, and eminently comprehensible tales about three women, Anna, Lena, and the memorable Melanchtha.

ROMAN LITERATURE. *By Michael Grant. Pelican.* 85¢. This brief, informative book surveys the writings of ancient Rome with selections from the prose and poetry of the major Latin writers.

FOUR GREAT PLAYS BY CHEKHOV. *Bantam.* 50¢. "The Sea Gull," "The Cherry Orchard," "Three Sisters," and "Uncle Vanya" compose this quartet of Chekhov's most famous plays.

THE ANIMAL WORLD OF ALBERT SCHWEITZER. *Translated by Charles R. Joy. Beacon.* $1.75. Dr. Schweitzer's "reverence for life" is never more clearly illustrated than in these selections from his writings about the creatures of the jungle. Illustrated.

ROOM AT THE TOP. *By John Braine. Signet.* 35¢. Joe Lampton, the nonhero of this compelling first novel by one of England's Angry Young Men, rises to "the top" as triumphantly as Horatio Alger, but the path he takes is a good deal more dappled.



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The Timelessness of Now

"Nabokov's Dozen," by Vladimir Nabokov *(Doubleday. 214 pp. $3.50), is a collection of stories, many of which foreshadow the author's novel "Lolita." SR's reviewer is Hollis Alpert, the author of "The Summer Lovers" and numerous short stories.*

By Hollis Alpert

WHAT would appear to be a first sketch for "Lolita" is to be discovered in "Nabokov's Dozen," a collection, naturally, of thirteen short stories. Here is a little nymphet called Colette, as she appears in the story "First Love":

> She would be ten in November. . . . Her greenish eyes seemed flecked with the overflow of the freckles that covered her sharp-featured face. She wore what might be termed a playsuit, consisting of a blue jersey with rolled-up sleeves and blue knitted shorts. I had taken her at first for a boy and then had been puzzled by the bracelet on her thin wrist and the corkscrew brown curls dangling from under her sailor cap.

The ten-year-old boy shortly after meeting this enchantress wanted to elope with her. The design was frustrated, and his last meeting with her took place in an autumnal Paris, where she was supervised by a governess. "I still seem to be holding that wisp of iridescence," the narrator, recalling his youth, writes, "not knowing exactly where to fit it, while she runs with her hoop ever faster around me and finally dissolves among the slender shadows cast on the graveled path. . . ."

These samples will also indicate, if the fact is not well enough known by now, that Vladimir Nabokov is a master of English prose rhythms. The stories Mr. Nabokov includes in his dozen are rounded up from as far back as 1931, and even at that early date in his writing career the facility is stunningly apparent, the style developed. His mastery of both Russian and German is said to be as great. Mr. Nabokov is a phenomenon, and those who would be duly appreciative of his gifts should read not only "Lolita," but these stories, all of them perfectly chiseled, each containing its measure of nostalgia, of sadness, of regret, of astonishment.

They include: "Spring in Fialta," about an entrancing woman encountered insufficiently over a span of years, until her death turns her into a pattern of memory; "The Aurelian," about a man who loved moths and who died with the dream of roaming the world for them still present at the moment of his immortality; "Cloud, Castle, Lake," about a modest, mild man who found the perfect place for spending the rest of his life, but could not remain; "Mademoiselle O," a recollection of an enormous French governess whom "I could appreciate only after the things and beings that I had most loved in the security of my childhood had been turned to ashes or shot through the heart."

In this book Mr. Nabokov makes an occasional foray into the future, as in "Lance," the story about a member of the first interplanetary expedition (a somewhat cryptic vision), and in "Time and Ebb," in which a man of the future looks back to an era when there were splendid flying machines. Again, in this story, "Lolita" is foreshadowed, as the narrator recollects the shallow enchantment and minor poetry of being served at a drugstore soda fountain: "The copious froth engendered above the sunken lump of frozen synthetic cream, or the liquid brown mud of 'fudge' sauce poured over its polar pate."

Mr. Nabokov has a way of making something magically timeless, almost classical out of the familiar details of our surroundings. It may well be that this postulated man of the future will have to go back to Nabokov to find the reflections of the things of our own time. His images are entrancing, not because they are so poetically rendered, but because they are so damnably exact. That may be the reason Mr. Nabokov so upset certain dons of the reviewing field when "Lolita" appeared. There are those who have always been horrified (and always will be) by the icily clear vision.

Criminal Record

ORDERS TO KILL. *By Donald Downes. Rinehart.* $3. Fifty-mission Yank pilot (fluent French speaker) is parachuted into France to remove Parisian held responsible for deaths of numerous Allied agents. Good espionage number, with interesting accounts of training methods; fast pace, with off-beaten-path ending.

LAWFUL PURSUIT. *By Michael Underwood. Crime Club.* $2.95. London bail-jumpers are never seen again; cop who is used as bait also vanishes; his pal flies to Algeria to get answers, but actual solution turns up back home. Premise slightly incredible, but yarn holds together well; Supt. Martin of Yard is persistent, believable.

DAVID WHITE, CRIME REPORTER. *By Milton Lewis. Dodd, Mead.* $3. Fine documentary, by *New York Herald Tribune* staffer, detailing career of copy boy who becomes district man and later real writing reporter; excellent case-history examples (several of which echo recent actualities); police practice and methods presented in detail; fine unit in Career Book Series will be of value and interest to reader of mystery fiction.

CRIME OF PASSION. *By Derick Goodman. Greenberg.* $4. Batch of French fact cases, all since Second World War, all involving slaughters of wives, husbands, or mistresses, none resulting in infliction of death penalty. Conduct of trials stressed, with illuminating comparisons of French and British attitudes toward premeditated killing. Good variety despite unity of theme.

THE DEADLY PAY-OFF. *By William H. Duhart. Gold Medal.* 25¢. Tank Tabor, Milwaukee gambler, tries to take private-eye kid brother off case which touches rackets boss too closely; things add frequently, and total is beatings, sex, frames, punks, dope, with FBI in at the death. Just like that.

—SERGEANT CUFF.

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World of the Constant Nightmare

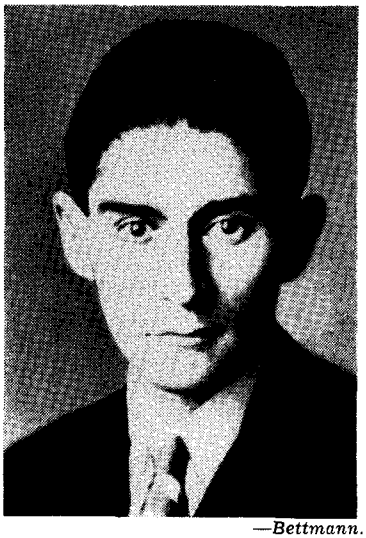
"Description of a Struggle," by Franz Kafka *(translated by Tania and James Stern; Schocken Books. 240 pp. $4.50), presents short prose pieces previously unavailable to American readers. Richard Plant, who reviews the collection, teaches German literature at New York's City College.*

By Richard Plant

THE short pieces collected in this volume originally appeared in volume five of the German edition of Kafka's collected works. In 1936, at the time of their appearance, Max Brod, the editor, added a few remarks revealing the handicaps under which he was working. He had to decipher handwritten manuscripts and loose leaves, pore over thrice-corrected pages, compare samples of typewritten script with scribbled originals, etc. Even then he confessed to certain doubts about dates of their origin, the places into which they could fit—whether they were meant to be independent or parts of larger stories or simply notes for future projects. To make things even more complicated, Brod decided halfway through publishing the "definitive" Kafka edition, to change his basic idea of arrangement, to take leave from his previous collaborator and acquire the services of a new one.

The present American edition of some of these prose works omits the name of Brod altogether, presents a smaller number of pieces and leaves off all explanatory comment. The translators, Tania and James Stern, deserve the highest praise for their painstaking labor of love. To render into English Kafka's prose demands a command of both English and German rarely found today. It also demands an insight into that special panorama of dreams which is Kafka's world, and the capacity to distil the gruesome humor penetrating such pieces as "Report to an Academy."

Before going further, a word of warning. Some of the items in this volume are meant for the specialist only. Those who have enjoyed—perhaps one should say, shivered enthusiastically through—"Metamorphosis" or "The Penal Colony" will find anticipation and mutations of many themes typical of Kafka's world. "The Refusal," for instance, again tells of



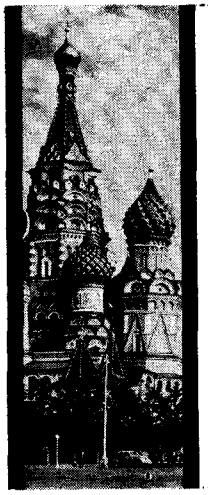
—Bettmann.

Franz Kafka—". . . dream shorthand."

a place so far removed from the capital that no one can tell whether the orders received are still valid. Its relation to "The Great Wall of China" is evident. The notes on Rotpeter, the chimpanzee, show Kafka's obsessive identification with mute, suffering creatures, just as "The Vulture," another animal phantasy, displays his sado-masochist syndrome. Several of the pieces, hardly a page long, reveal his preoccupation with guilt, the law, the courts, the alienation of man and fellow men, of man and God. They also prove that Kafka's main stylistic achievement, the seemingly dry, rational rendering of a nightmare world of guilt and fear, was due to his unremitting efforts.

A possible proof of this is the longest, most enigmatic first section, which has given the volume its title: "Description of a Struggle." Here we know, for once, the date of the writing. Kafka was twenty years old when he jotted it down. It is a frightening piece of schizoid, almost automatic writing, with little coherence and an abundance of psychotic motif. Part three, inspired, so it seems, by Japanese woodcuts of Hiroshige, whose work at that time impressed Kafka, has no connection with the rest, and the other parts are also written in a sort of dream shorthand that makes them incomprehensible to the non-specialist. One might label it abstract expressionism but it still remains puzzling, a symptom of a mind dangerously close to losing control.

Fortunately, Kafka's only dramatic fragment, "The Warden of the Tomb," is the work of a mind that has learned how to present life's paradoxes in sharply etched dialogue, and here we have, beside Antonine Artaud's work, the true forerunner of Ionesco's and Beckett's anti-theatre. While in the dramatic fragment Kafka has kept his phantasy within bounds, he lets it soar in "Blumfeld," which could be labeled as science fiction. Here a pedantic bachelor is suddenly confronted by two permanently jumping ping pong balls that have taken possession of his apartment and with which he must come to terms. There is a touch of the Chaplinesque here as Blumfeld vainly attempts to fight the ping pong balls, just as he strives in vain to subdue his two infantile assistants, recalcitrant and demoniacal creatures like the two assistants in "The Trial." Again we can trace one of the author's basic patterns—how a device meant to relieve a dilemma only makes it worse—employed with cool ingenuity. These unique and exasperating fragments will appeal only to those who are fascinated by Kafka's cosmos, a cosmos radioactive with that aggressive anxiety that has become the byword of our age.



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By Art Possessed

"Aesthetics: Problems in the Philosophy of Criticism," by Monroe C. Beardsley *(Harcourt, Brace. 614 pp. $9.50), is an attempt by a professor of philosophy at Swarthmore College to answer various questions regarding beauty in the arts. His findings are examined by the British novelist and critic Frank Swinnerton.*

By Frank Swinnerton

PHILOSOPHERS (or professors of philosophy) have been trying for well over 2,000 years to discover what in the arts is good, and why some examples are better than others. Though often men of powerful and subtle minds, they have been hampered by inability to create works of art of any imposing value. From century to century, therefore, they have set up trial standards of judgment which most of us find personally unsatisfying.

Aristotle, who began by using what I often think is a neglected and possibly helpful approach, the historical, made some fine lucid distinctions between the developing arts of mime, comedy, and tragedy. Plato, by the mouth of Socrates, begged the question altogether by declaring that "poets compose their beautiful poems not by art, but because they are inspired and possessed." And the poets themselves have never objected to this view.

However, the philosophers cannot possibly accept a beam of light as a fundamental principle. They demand categories and universals. So the German aesthetic theorists of the late eighteenth century, whose efforts may be contrasted with the lambent wisdoms of Goethe, brought muggy processes of thought to the problem, led the poet Coleridge into almost divine perceptions, and ruined Carlyle, who had one of the most acute, critical minds of his age. Since then a work of art has been not so much a work of art as the starting point of an exploration of the subconscious.

Thirty years ago, in "Principles of Literary Criticism," I. A. Richards produced a study, never surpassed in its own field, which abounded in beautifully delicate analyses of human needs and responses to the aesthetically satisfying. Richards did not invent the term "value"; but he went deeper into the perplexities of definition than anybody had gone before. Unfortunately, he was compelled to suppose for argument's sake—as we all are—that a student of art was capable of appreciation on the same level as himself. He fell back upon such relative terms as "the best minds," "the best judges," "the most qualified opinion," and "competent readers." If one disagreed with him, one was condemned. And yet, such was his honesty, he could not escape the admission that "the relation between an awareness and what it is aware of is a mystery," and the further admission that "aesthetics has hardly reached the scientific stage, in which succeeding investigators can start where their predecessors left off."

Professor Beardsley is one of the succeeding investigators. He takes his stand on the assumption that "there is no good reason to doubt that the general principles of classification do not apply to aesthetic objects as they apply to metals, butterflies, economic systems, and mental diseases." It is an ominous beginning.

For 600 pages in "Aesthetics" Mr. Beardsley takes paintings, symphonies, and literary works to pieces and builds up terrific generalizations about such matters as "effective terms," "local qualities," "color-tonality," "performatory language," and (this is my favorite phrase from the book) "The Fallacy of Surreptitious Emotive Effect." He does this with frequent postponements of elucidation to future chapters, really delightful red herrings. The effect is of an overwhelming compendium, the utility of which, to one unskilled in Logic, is lost in mass and verbiage. But Professor Beardsley has great humor and sense. Having taken his students through all possible labyrinths of debate regarding the attributes of art and artists, he concludes:

> Considered as discovery, painting and music are of little account; but considered as creation they are great and irreplaceable. What matters most to us, after all, is that they bring into existence new universals, never exemplified in any particulars before those particular paintings and musical compositions. This is overwhelmingly evident to the mind not misled by theory.

In other words, Professor Beardsley the scientist and philosopher of 1958, is heart brother to Plato and Aristotle. He is not as simple as they, because he lives in a complex and chaotic age; but his sanity is equally secure and serene. Moreover "Aesthetics" has bibliographical notes which will assure its use as a work of reference for many years to come.

TIMELESS AND TIMELY: It has become stylish to say that Thomas Mann was too old-fashioned to be "really" a twentieth-century writer. In **"The Ironic German: A Study of Thomas Mann"** (Atlantic-Little, Brown. $6), Erich Heller comes to Mann's defense, arguing — to oversimplify — that he must have been modern because he was ironic. While most admirers of Mann's work would stress its timeless quality above its timeliness, Mr. Heller doubtless has sound tactical reasons for choosing his particular argument.

Mr. Heller sensibly avoids treating all of Mann's works, preferring to deal fully with a few. He writes about "Joseph," the "Meditations of a Non-Political Man," and "Tonio Kröger" with particular eloquence and dialectical skill, but does not discuss such masterpieces as "Disorder and Early Sorrow" or "Mario." At times it almost seems that he is interested in Mann mainly as a springboard for his own leaps into speculation. Perhaps one should not complain of this: his high dives are so bold that there is seldom a dull moment.

Mr. Heller has perceptiveness and sensitivity as well as boldness. Yet reading on, one does become a bit queasy at the almost too skilful manipulation of concepts and words. Like a simple burgher at the performance of a magician, one feels fascination mixed with the sensation of vertigo. Is it all too good, or rather too smooth, to be quite true? Perhaps Mr. Heller's style is partly responsible for this *malaise*. To quote a not atypical sentence: "There is, of course, Rilke, Orpheus of the voiceless inner life and lyrical redeemer of the waste land of reality." This is, I submit, too rich, too lush, and too ripe; it strains too hard to achieve its effect. Fortunately, Mr. Heller has other modes as well. He can appear as the relaxed cosmopolitan and the Viennese wit, as well as the magician and the critic of culture. To approach the matter differently, he seems to have attempted to blend the style of the Central European *feuilleton* with that of T. S. Eliot at his most precious.

Whatever his critical vices, he writes interesting books about German literature, something which is all too rare "in these so-called times." Whether or not this is an important book, it is one with originality and flair. —HENRY HATFIELD.

LITERARY I.Q. ANSWERS

Column One should read: 1, 2: Roosevelt. 3, 4: Van Doren. 5, 6: Daniels. 7, 8: Schlesinger. 9, 10: James. 11, 12: Huxley. 13, 14: Brontë. 15, 16: Browning. 17, 18: Adams. 19, 20: Keynes. 21, 22: Mill. 23, 24: Benét. 25, 26: Darwin. Column Two should read: 17, 10, 21, 25, 4, 1, 8, 12, 20, 13, 23, 15, 6, 9, 18, 11, 3, 5, 2, 26, 14, 7, 22, 16, 24, 19.

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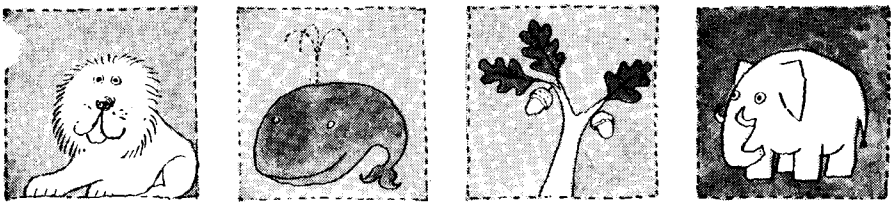
Books for Young People



—From "Crictor."

THE October holiday of Halloween is one that belongs especially to children with its spine-tingling stories of spirits and ghosts—stories that sound so real that for the moment they can be believed and so add an extra quality to the excitement of the night. Picture books, fairy tales, and collections of stories with appropriate Halloween themes can be used with children to make the holiday a memorable occasion for them.

Reviewers for this issue: Leone F. Garvey, supervisor, Boys and Girls Department, Berkeley, Calif., Public Library and lecturer, School of Librarianship, University of California; Rosemary Livsey, director, Work with Children, Los Angeles Public Library; Aileen O'Brien Murphy, children's literature specialist, The New York Public Library; Elizabeth Nesbitt, associate dean, Library School, Carnegie Institute of Technology, and Elizabeth O. Williams, supervisor, Library and Textbook Section, Los Angeles Board of Education.

—Frances Lander Spain,
Coordinator, Children's Services, The New York Public Library.

CRICTOR. *By Tomi Ungerer. Harper.* $2.50. Picture-book-age children will envy the youngsters of the French village where Crictor, the boa constrictor, lives. He is the pet of the schoolmistress and was sent to her by her son, who is in Africa studying reptiles. He attends school, where he quickly learns to twist his body into letters and figures. He can turn himself into a skipping rope for little girls and a slide for little boys. Loyal and brave, he saves his mistress from the attack of a burglar. The illustrations are as nonsensical and delightful as the story.

—Elizabeth Nesbitt.

JIM AT THE CORNER. *By Eleanor Farjeon. Illustrated by Edward Ardizzone. Walck.* $2.75. This book, first published in England some years ago, is now available in an American edition. Jim, an old sailor, always sat on an orange crate at the street corner and had a greeting for all who passed by. The children stopped to talk with him, and it was to one of them that he told stories of his experiences on the good ship *Rocking-horse*. The imaginative quality that is characteristic of Miss Farjeon's stories makes delightful fantasy of these sea adventures.

—F. L. S.

GEORGIE'S HALLOWEEN. *Written and illustrated by Robert Bright. Doubleday.* $2. Halloween was just the time for Georgie, the gentle little ghost. When the town gave a party on the Village Green, everyone else had to dress up, but Georgie went as he was. However, because he was shy, he did not compete in the best costume contest, and it was not until he returned home that the mice in the attic gave him a prize. Herman, the cat; Miss Oliver, the owl, and the Whittakers are also in this latest story about Georgie, which will delight the youngest.

—F. L. S.

THE PROMISE OF THE ROSE. *By Jean Bothwell. Harcourt, Brace.* $3. Intrigue at the court of Emperor Akbar is the background for this romantic and exciting story of sixteenth-century India. There is real feeling for period and place that gives authenticity to the setting. Aruna, the Emperor's lovely ward, was selected to be the bride of a nobleman from the far-off hills, but before her marriage she met and fell in love with one of the Emperor's secret agents. How their happiness is achieved after many difficulties are encountered makes a satisfying story that older girls especially will enjoy.

—F. L. S.

FREEDOM. *By Wilma Pitchford Hays. Coward-McCann.* $3. This book contains facsimile reproductions of twenty-six documents important in the history of the United States. From the first one, Jefferson's rough draft of the Declaration of Independence, to the last, the Charter of the United Nations, one glimpses highlights in the growth and development of the idea of freedom and the country's integrity through letters and public documents. Each document is accompanied by a note giving its historical setting and something of its significance. Though of wide general interest, this will be especially valuable in history classes.

—F. L. S.

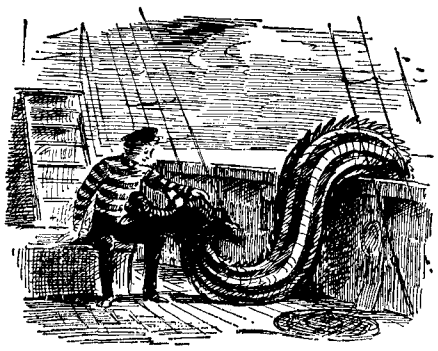
OLD BILL, THE WHOOPING CRANE. *By Joseph Wharton Lippincott. Lippincott.* $3. There are only twenty-four whooping cranes in existence. The life story of Old Bill represents the story of all, in its depiction of their migration from Texas to Canada and back, of the dangers from nature and from man that threaten their extinction, of their courting and nesting. The introduction of humans—two wardens, a boy, and a conscienceless hunter—is of secondary interest, but serves to sharpen appreciation of the necessity of the conservation program. The book is illustrated with line drawings and with photographs lent by the U. S. Fish and Wildlife Service.

—E. N.

THE WIND OF CHANCE. *By Rene Guillot. Illustrated by Pierre Collot. Criterion.* $3. It is claimed that Guillot is France's foremost juvenile writer. It might be claimed also that in the field of adventure he is unsurpassed in the modern world. This is a story of a Marseilles boy who stows away on a steamer bound for Africa's Ivory Coast. Here he is put to gruelling work on a mahogany tract. In its rare quality of undiluted adventure, in its plausible use of the vagaries of chance to heighten mystery, in its individualized characterizations, its compelling descriptions of the jungle, the book is a fine example of Guillot's storytelling power.

—E. N.

SONS OF THE STEPPE. *By Hans Baumann. Translated by Isabel and Florence McHugh. Illustrated by Heiner Rothfuchs. Oxford (Walck).* $3. This is "the story of how the conqueror Genghis Khan was overcome" by the civilization of the Chinese he had defeated. It begins when the Khan's two



—From "Jim at the Corner."

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youngest grandsons, Kublai and Arik-Buka, called the Inseparables, are living in the tents of the chieftain who was training them for warfare, and ends when Kublai Khan, the ruler of the Middle Kingdoms, forgives his brother, who has ridden out of the Steppe to kill him. It is at once an exciting tale full of the sights and sounds of the life of the warrior horsemen and a subtle character study of the two princes. Hans Baumann is the author of "Caves of the Great Hunters" and "Son of Columbus."

—AILEEN O'BRIEN MURPHY.

THE NEW MAYFLOWER. *By Alan Villiers. Illustrated with photographs. Scribners.* $2.95. Pictures and simple text tell the story of the building and sailing of the new *Mayflower* in the tradition of the original square-rigged barque. Captain Villiers, who with a crew of thirty men brought the *Mayflower* from England to America in 1957, is one of the few men who know how to sail such a ship today. The book will have interest for those who visit Plymouth, where the ship is anchored, and for American history classes. —ELIZABETH O. WILLIAMS.

WILD ANIMALS OF THE FAR WEST. *By Adrien Stoutenburg. Illustrated by Ruth Robbins. Parnassus Press.* $3.75. This handsome book covers the mammals native to that part of the United States lying west of the Continental Divide and including the coastal waters of the Pacific. Whenever possible the author introduces the animals with an anecdote revealing a particular talent or characteristic. Much pertinent information is packed into each account, such as the animal's size and home, his food and hunting habits, the size of the families, and when and where they are born. The illustrations are beautiful and no small part of the book's value. —LEONE GARVEY.

A WISH FOR MIMI. *By Flavia Gág. Holt.* $2.75. In this story of a lovable, loyal family living on considerably less than was needed in a small Midwest village at the turn of the century sleigh rides and family fun more than compensate for the rigors of winter, frozen water pipes, and little fuel to keep the rambling house warm. Each member of the family adds to the feeling of its integrity, from the older girls, who carry the responsibility of earning money, to Mimi, who looks forward longingly to a time when she, as the youngest, has both the luxury of enough hot water for her bath and a real tub in which to take it. The author's own childhood is reflected in the sincerity of the story.

—ROSEMARY E. LIVSEY.

Lapins Are Coming

Continued from page 22

ing by a team of eminent Polish medical specialists.

This set the stage for the trip to Warsaw of Dr. William M. Hitzig, of New York, who had served as medical consultant to the Hiroshima Maidens project. Mrs. Edward Benenson, the project secretary, and Miss Erica Anderson, a member of the committee, completed the group which assembled in Warsaw. Apart from the examinations and the consultations by Dr. Hitzig with the Polish medical specialists, substantial assistance by Mrs. Benenson and Miss Anderson was necessary for preparing detailed case histories on each of the girls, and for making essential arrangements with the Polish officials.

The committee spent a full week in Warsaw. It was an eventful and rewarding week. Every facility was put at the group's disposal. The Medical Academy of Warsaw, one of the finest in Europe, was the headquarters for the examinations. Dr. Hitzig, who has observed teamwork medicine and clinics in various parts of the world, was deeply impressed with the highly advanced state of Polish specialized medicine and in particular with the Orthopedic Clinic of Dr. A. Gruca, chairman of the commission of Polish examining physicians.

It was recognized that no amount of medical or surgical treatment could restore most of the ladies to full health. However, a number of the cases might respond to systematic treatment, at least to the extent that they might be stabilized. Some of the Lapins still suffered painfully from residual infections caused by the experimental operations; it was possible that some of these cases could be brought under control.

In reporting about the progress of the mission by trans-Atlantic telephone from Warsaw, Dr. Hitzig said that a number of the Lapins wanted to come to the United States even though they realized that their condition might not be improved by medical treatment. The question he posed to the writer, who serves as informal chairman of the committee, was whether these particular Lapins ought to be included in the invitation. It was decided that any Lapin who wanted to make the trip ought to be permitted to come, assuming that her general condition permitted her to undertake the voyage.

On this basis, Dr. Hitzig and the Polish specialists have now definitely approved the visit to this country for twenty-two Lapins. Six other Lapins have been conditionally approved, subject to the outcome of additional tests.

The date of the trip has not yet been fixed, although it is likely that it will take place before the end of the year. Much remains to be done. Homes are still being sought for each of the Lapins. Arrangements for medical, surgical, and hospital services to fit each case have not yet been completed. Transportation has to be provided. So far nearly 300 *Saturday Review* readers have contributed almost $6,000 to the general Lapins' fund. This has been more than adequate for all the expenses to date, including transportation, medical supplies, shipments of clothing, etc. The biggest costs are yet to come, of course; but, we haven't the slightest doubt the money will be forthcoming. We recall that, two weeks before the Hiroshima Maidens arrived in this country, the Committee didn't have a cent, yet the project ended with a surplus.

Meanwhile, the committee is eager to thank the *Saturday Review* readers who contributed not only funds but clothing and medicines. It also wishes to thank Medico, which, through the good offices of Leo Cherne, provided facilities for handling the processing of the clothing, and which has promised medical supplies. The committee is grateful, too, to the Lane Bryant department store in New York for outfitting each of the Lapins; to "Rogers of Boston" and the Converse Rubber Company of Malden, Massachusetts, for supplying new shoes; and to the staff of *Seventeen* Magazine for sending an attractive assortment of models' clothes and shoes.

As plans progress for the definite arrival of the Lapins, we will report again. —N. C.

The Cage

By Louis Dudek

CONDITIONED to the cage, my bird,
whose door is always open
has the whole house to himself
but sits always on his small trapeze,
within,
or on top, on wires,
and must be chased off with a stick,
forced
to take freedom,
protesting with his loud cantankerous
cries,
then back, as soon as danger is over,
to his wire cage, a slave
of first comforts,
—the fictions defining life
and its limits, fiercer than truth.

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KINGSLEY DOUBLE-CROSTIC NO. 1283

Reg. U.S. Patent Office

By Doris Nash Wortman

DEFINITIONS	WORDS
A. One who kills, or is killed, by a motorcar.	179 76 143 195 13 126 156 8
B. Measure of distance, about six thousand billion miles (comp.).	2 59 83 178 39 97 51 135 64
C. Praiseworthy.	107 133 15 140 119 25 53 185
D. Region of U.S. from Mississippi River to the Atlantic, as two vague general divisions (3 wds.).	10 54 46 125 168 187 163 105 35 99 90 72
E. Swimmer.	70 189 14 164 71 148 158
F. Designating chemical compounds in which element #81 has the valence of one.	131 101 93 81 166 130 196 55
G. Bear witness.	182 122 165 117 19 160
H. When God divided the seas from the land and endowed the land specially (2 wds.).	170 123 151 92 104 45 139 34
I. German spelling of the much-fought-over region restored to France in 1919 and again in 1945.	96 80 89 103 56 27
J. Attracting; alluring.	1 153 23 114 4 29 17 155 136
K. Either Alexander Hamilton or Aaron Burr on July 11, 1804.	24 149 37 33 111 69 95 49
L. Rapture; transport.	191 26 11 94 115 20 32
M. Warning by Crotalus.	138 106 180 58 28 112

DEFINITIONS	WORDS
N. Preceded by "keep an": maintain close watch over (2 wds.).	82 194 41 47 162
O. Followed by Word V, a healing vision (2 wds.).	183 108 137 113 192 48 91 38
P. Cause of a tire going flat, sometimes (2 wds., not in Webster as a phrase).	188 3 175 150 6 157 142 68
Q. Describing the guttural tone.	134 116 88 193 44 110 61
R. Sign we use to indicate "divided by", used in old MSS. to indicate a spurious passage.	172 184 73 121 154 169
S. Resembling a honeycomb in structure.	74 66 36 57 176 5 16 127
T. Pinkish; fig., optimistic.	100 145 173 128 161 65 86
U. Eucharistic bread blessed but not consecrated at the Mass.	167 141 120 79 9 190 87
V. See Word O (2 wds.).	129 98 77 12 43 147 102 67
W. Top secret (comp.).	40 63 60 31 42 22 159 132
X. Strong, violent, enormous, vast.	171 144 30 50 109 85
Y. In the Holy Roman Empire, a prince entitled to take part in choosing the emperor.	124 152 186 78 174 75 118
Z. The more liberal party of the Presbyterian church, 1825-69 (2 wds.).	146 84 177 18 52 181 21 62 7

DIRECTIONS

To solve this puzzle you must guess twenty-odd WORDS, the definitions of which are given in the column headed DEFINITIONS. Alongside each definition, there is a row of dashes—one for each letter in the required word. When you have guessed a word, write it on the dashes, and also write each letter in the correspondingly numbered square of the puzzle diagram. . . . When the squares are all filled in, you will find that you have completed a quotation from some published work. If read up and down, the letters in the diagram have no meaning. . . . Black squares indicate ends of words; if there is no black square at the right side of the diagram, the word carries over to the next line . . . When all the WORDS are filled in, their initial letters spell the name of the author and the title of the piece from which the quotation has been taken. Of great help to the solver are this acrostic feature and the relative shapes of words in the diagram as they develop. Authority for spellings and definitions is Webster's New International Dictionary, Second Edition.

				1 J	2 B	3 P		4 J	5 S	6 P	7 Z	8 A	9 U	10 D		11 L	12 V					
13 A	14 E	15 C	16 S	17 J	18 Z		19 G	20 L	21 Z	22 W	23 J	24 K		25 C	26 L		27 I					
28 M	29 J	30 X	31 W	32 L	33 K	34 H		35 D	36 S	37 K	38 O		39 B	40 W	41 N		42 W					
43 V	44 Q	45 H	46 D		47 N	48 O		49 K	50 X	51 B		52 Z	53 C	54 D	55 F	56 I						
57 S	58 M		59 B	60 W		61 Q	62 Z	63 W	64 B		65 T	66 S	67 V	68 P		69 K	70 E					
	71 E	72 D	73 R		74 S	75 Y	76 A	77 V		78 Y	79 U	80 I	81 F	82 N	83 B	84 Z						
85 X	86 T	87 U	88 Q	89 I		90 D	91 O		92 H	93 F	94 L	95 K	96 I		97 B	98 V	99 D					
100 T		101 F	102 V	103 I	104 H	105 D		106 M		107 C	108 O	109 X	110 Q	111 K	112 M		113 O					
114 J	115 L	116 Q	117 G	118 Y		119 C	120 U	121 R		122 G	123 H	124 Y		125 D	126 A	127 S	128 T					
	129 V	130 F		131 F	132 W	133 C	134 Q		135 B	136 J		137 O	138 M	139 H	140 C	141 U	142 P					
143 A	144 X	145 T	146 Z		147 V	148 E	149 K		150 P	151 H	152 Y	153 J		154 R	155 J	156 A	157 P					
158 E	159 W	160 G	161 T	162 N	163 D		164 E	165 G		166 F	167 U	168 D	169 R	170 H		171 X	172 R					
173 T	174 Y		175 P	176 S		177 Z	178 B	179 A	180 M		181 Z	182 G	183 O		184 R	185 C	186 Y					
187 D		188 P	189 E	190 U	191 L		192 O	193 Q		194 N	195 A	196 F										

Solution of last week's Double-Crostic will be found on page 10 of this issue.

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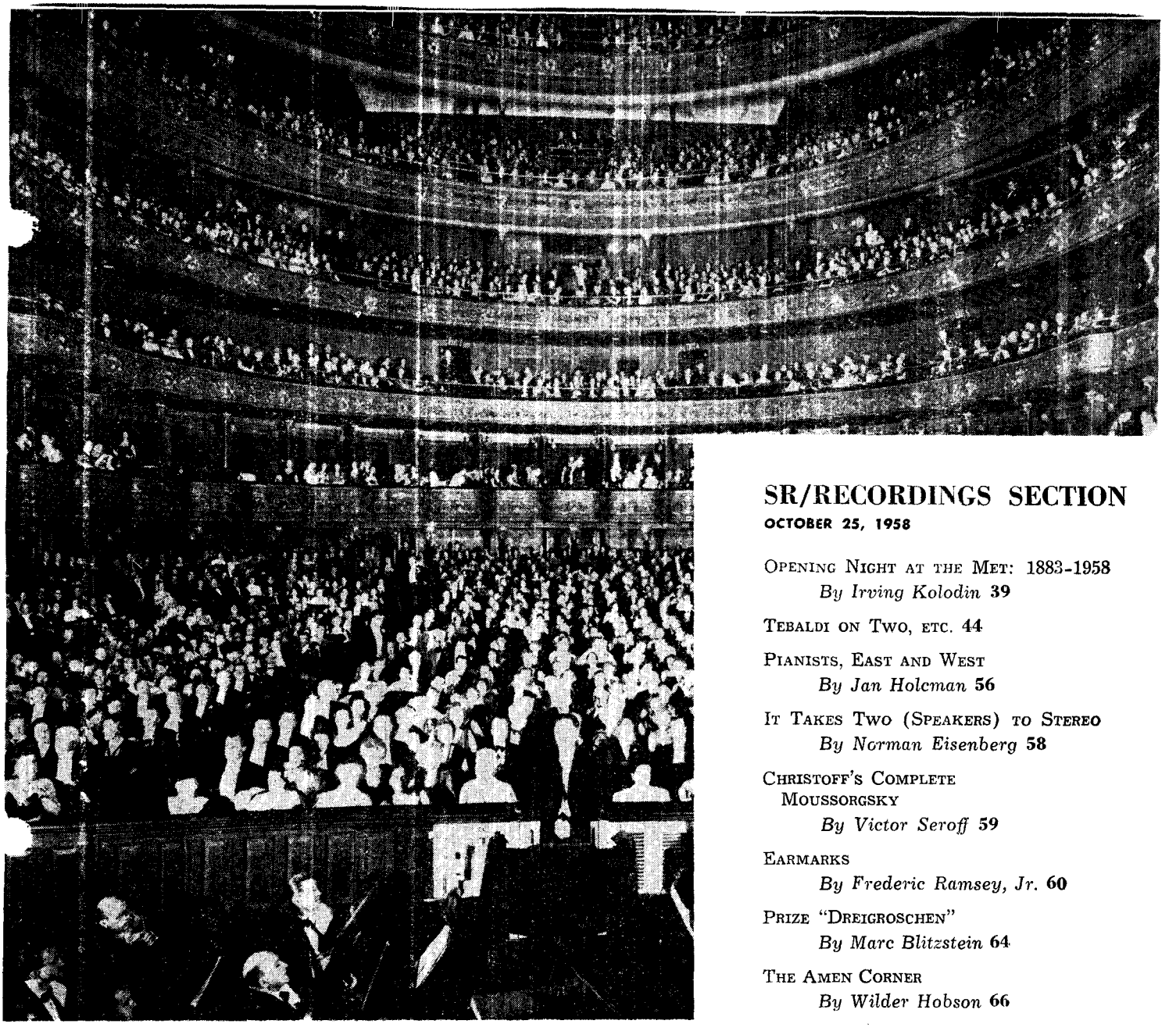

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OPENING NIGHT AT THE MET: 1883-1958

By IRVING KOLODIN

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Opening night 1958 at the Metropolitan completes the seventy-fifth year of its existence, and by all present indications the last round-numbered anniversary to be written by its stars. Unless more than unforeseen events impend, 1963 should see the institution established in its new quarters in Lincoln Center. Thus, if the time for farewell has not yet arrived, it seems appropriate to hail some of the important occurrences of the past —on stage, off-stage, backstage, and front of the house—in the pattern of the appended chronology. To save mental arithmetic, it may be noted that the seventy-six years since the theatre was opened on October 22, 1883, show only seventy-four opening nights: the fire of August 1892 and the subsequent reconstruction eliminated 1892-1893 from the list; a corporate reorganization similarly eliminated 1897-1898.

A critical veteran who had attended virtually every opening from the first told me, in the Thirties, of the newspaper acquaintance who habitually remarked, as the day approached: "Now that the opera's opening, your season has started." There are still those who black out everything else

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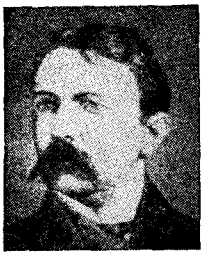


Abbey.

Stanton.

Grau.

Conried.

musical in New York in the bright beam of the Metropolitan's spotlight (useless to tell them there would still be full employment for music critics in New York if the Metropolitan failed to open!), but it is equally useless to deny that each opening is a link in a long chain, a portent of things to come, a rebirth of activity by an institution whose affairs are of interest to millions of Americans who have never pressed their way into Sherry's or shushed a noisy neighbor.

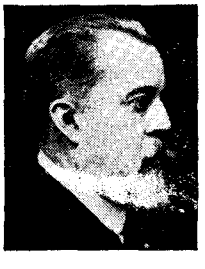
The time is past when an artist of the quality of Enrico Caruso could be introduced at an opening night (as he was in the 1903 "Rigoletto") with little general pre-knowledge of that quality. As jets have brought continents closer, so records have made a community of what used to be a cosmos. Richard Aldrich, writing for *The New York Times*, noted that "La donna è mobile" was redemanded "only once," something common enough, in those days, from "tenors of much smaller repute." The *Tribune* found him guilty of "tiresome Italian mannerisms," which were alleviated well before most of his following 606 Metropolitan performances.

Before Caruso there were De Reszke openings (plural both ways, for the brothers were together more often than they were separate), Melba openings, Eames and Nordica openings. In turn came the long sequence with Caruso and Toscanini, Polacco with Bori and Hempel and Matzenauer, then Serafin with Rethberg, Jeritza, Ponselle, Gigli, Martinelli, and Pinza, even the presentation of an American work, Deems Taylor's "Peter Ibbetson," in the generally depressed circumstances of 1933. Kirsten Flagstad was a member of the Metropolitan company for two seasons before she was heard on an opening night, and so strong a favorite as Lotte Lehmann doesn't appear in this particular sequence at all, likewise Feodor Chaliapin. Conductors can be fairly obscure at an opening night; not so Fritz Busch in 1945 or Pierre Monteux in 1953, returning to the theatre from whence he had gone to the Boston Symphony Orchestra and other prominent positions thirty-odd years before. But Gustav Mahler did not direct any opening of his three Metropolitan seasons.

In the nature of things, an opening night has special significance when it adds another name to the list of those who occupy the directorial office. The kind of opera associated with the name of Maurice Grau is best exemplified by the presence of Eames and the two De Reszkes in his choice of Gounod's "Roméo et Juliette" in 1891. The kind of opera that Gatti-Casazza believed in is crystallized in the 1908 "Aida" that brought Caruso, Emmy Destinn, Louise Homer, and Antonio Scotti together with Toscanini directing, as the 1950 "Don Carlo" with Siepi, Bjoerling, Merrill, Hines, and Barbieri (also Delia Rigal) with Margaret Webster directing and Fritz Stiedry conducting amid the atmospheric designs of Rolf Gerard enunciated some fundamental attitudes of Rudolf Bing. "La Traviata" in 1935 with Bori, Tibbett, and Crooks has Johnson "holding the line," as he did most years afterwards.

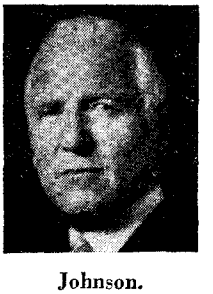
To this point, a musical frame of reference has prevailed, though fashion was in flower from the first "Faust" (when some worried socialites had to divide their time between the Metropolitan and the still flourishing Academy of Music, for fear of being caught in the wrong place at the wrong time) to last year's "Contes d'Hoffmann." The Horse Show was once considered a serious rival for social display, but no horse has rivaled the endurance of Grane in Wagner's "Ring." The memory of this exhibitionist or that has captured immediate attention—not in recent, more vigilant times—but the threads of memory are wrapped around the audible "Jewel Songs," not the visual.

In a recently published "autobiography," written with Robert Magidoff, the late Ezio Pinza relates that his first contact with the Metropolitan (he made his debut in a performance of Spontini's "La Vestale" which opened the season of 1926) was a disillusioning one, but that he grew to be sentimental about it before he left, twenty years later. I can't say that, in a roughly equivalent period of time coming down to the present, I have grown to be sentimental about the present Metropolitan—oddly enough, a more usable theatre as it approaches the end of its utility than it was for decades previously—but it does inspire a certain affection. Some of this may relate to relocation of remotely located seats (paid for) to close seats (gratis), but more, I think, relates to steady aspiration to a standard represented in the appended chronology. When the "new" Met finally comes into being—we hardly dare, at this point, say "if"—it will do well to come close to matching, in mid-century 2000, the meaning and memories of the old.

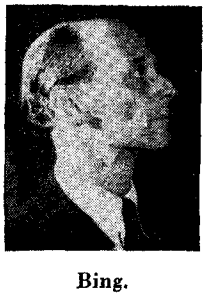


Gatti-Casazza.

Witherspoon.



Johnson.



Bing.

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Nilsson.

1883 (October 22): **"Faust."** Campanini (Faust), Novara (Mephistopheles), Nilsson (Marguerite), Scalchi (Siébel). Vianesi.

OPERA IN GERMAN

1884 (November 17): **"Tannhäuser."** Schott (Tannhäuser), Robinson (Wolfram), Kraus (Elisabeth), Slach (Venus). Conductor: L. Damrosch.

1885 (November 23): **"Lohengrin."** Stritt (Lohengrin), Fischer (King Henry), Robinson (Telramund), Seidl-Kraus (Elsa), Brandt (Ortrud). Seidl.

1886 (November 8): **"The Queen of Sheba."** Robinson (King Solomon), Herbert-Förster (Queen of Sheba), Lehmann (Sulamith), Brandt (Astaroth), Fischer (High Priest). Conductor: Seidl.

1887 (November 2): **"Tristan und Isolde."** Niemann (Tristan), Fischer (King Mark), Lehmann (Isolde), Brandt (Brangäne), Robinson (Kurvenal). Conductor: Seidl.

1888 (November 28): **"Les Huguenots."** Fohström (Marguerite), Moran-Olden (Valentine), Kaschowska (Urbain), Mödlinger (St. Bris), Grienauer (Nevers). Conductor: Seidl.

1889 (November 27): **"Der Fliegende Holländer."** Fischer (Daland), Wiesner (Senta), Mittelhauser (Steersman), Reichmann (Dutchman). Conductor: Seidl.

1890 (November 26): **"Asrael."** Dippel (Asrael), Jahn (Nefta), Ritter-Götze (Loretta), Behrens (King). Conductor: Seidl.

—Culver.

E. de Reszke.

THE "GOLDEN AGE" BEGINS

1891 (December 14): **"Roméo et Juliette."** Eames (Juliette), J. de Reszke (Roméo), E. de Reszke (Friar Laurence), Capoul (Tybalt), Martapoura (Mercutio). Conductor: Vianesi.

1893 (November 27): **"Faust."** Eames (Marguerite), J. de Reszke (Faust), Lassalle (Valentin), E. de Reszke (Mephistopheles). Conductor: Mancinelli.

1894 (November 19): **"Roméo et Juliette."** Melba (Juliette), J. de Reszke (Roméo), E. de Reszke (Friar Laurence), Bauermeister (Gertrude). Conductor: Mancinelli.

1895 (November 18): **"Roméo et Juliette."** Saville (Juliette), J. de Reszke (Roméo), DeVries (Mercutio), E. de Reszke (Friar Laurence). Conductor: Bevignani.

1896 (November 16): **"Faust."** Melba (Marguerite), J. de Reszke (Faust), Lassalle (Valentin), E. de Reszke (Mephistopheles). Conductor: Mancinelli.

1898 (November 29): **"Tannhäuser."** Eames (Elisabeth), Nordica (Venus), Van Dyck (Tannhäuser), Albers (Wolfram). Mancinelli.

—Culver.

Schumann-Heink.

1899 (December 18): **"Roméo et Juliette."** Eames (Juliette), Alvarez (Roméo), E. de Reszke (Friar Laurence), Bars (Tybalt), Illy (Mercutio). Conductor: Mancinelli.

1900 (December 18): **"Roméo et Juliette."** Melba (Juliette), Saleza (Roméo), Plançon (Capulet), E. de Reszke (Friar Laurence). Conductor: Mancinelli.

1901 (December 23): **"Tristan und Isolde."** Ternina (Isolde), Schumann-Heink (Brangäne), Van Dyck (Tristan), E. de Reszke (King Mark), Bispham (Kurvenal). Conductor: Damrosch.

1902 (November 24): **"Otello."** Eames (Desdemona), Alvarez (Otello), Scotti (Iago), Bars (Cassio). Conductor: Mancinelli.

DEBUT OF CARUSO

Caruso.

1903 (November 23): **"Rigoletto."** Sembrich (Gilda), Caruso (Duke of Mantua), Scotti (Rigoletto). Conductor: Vigna.

1904 (November 21): **"Aida."** Eames (Aida), Walker (Amneris), Caruso (Radames), Scotti (Amonasro). Conductor: Vigna.

1905 (November 20): **"La Gioconda."** Nordica (Gioconda), Caruso (Enzo), Scotti (Barnaba), Homer (Laura). Conductor: Vigna.

1906 (November 26): **"Roméo et Juliette."** Farrar (Juliette), Rousselière (Roméo), Plançon (Friar Laurence), Journet (Capulet). Conductor: Bovy.

1907 (November 18): **"Adriana Lecouvreur."** Cavalieri (Adriana), Caruso (Maurizio), Scotti (Michonnet). Conductor: Ferrari.

ENTER TOSCANINI AND GATTI

1908 (November 16): **"Aida."** Caruso (Radames), Scotti (Amonasro), Homer (Amneris), Destinn (Aida). Conductor: Toscanini.

1909 (November 15): **"La Gioconda."** Destinn (Gioconda), Homer (Laura), Caruso (Enzo), Amato (Barnaba). Conductor: Toscanini.

1910 (November 14): **"Armide."** Fremstad (Armide), Caruso (Renaud), Amato (Hidraot), Homer (Hate). Conductor: Toscanini.

1911 (November 13): **"Aida."** Caruso (Radames), Amato (Amonasro), Destinn (Aida), Matzenauer (Amneris). Conductor: Toscanini.

1912 (November 11): **"Manon Lescaut."** Bori (Manon), Scotti (Lescaut), Caruso (Des Grieux), de Segurola (Geronte). Conductor: Polacco.

1913 (November 17): **"La Gioconda."** Destinn (Gioconda), Matzenauer (Laura), Caruso (Enzo), Amato (Barnaba). Conductor: Toscanini.

THE WAR YEARS

Monteux.

1914 (November 16): **"Un Ballo in Maschera."** Caruso (Richard), Amato (Renato), Destinn (Amelia), Matzenauer (Ulrica), Hempel (Oscar). Conductor: Toscanini.

1915 (November 15): **"Samson et Dalila."** Matzenauer (Dalila), Caruso (Samson), Amato (High Priest), Schlegel (Abimelech). Conductor: Polacco.

1916 (November 13): **"Les Pêcheurs de Perles."** Hempel (Leila), Caruso (Nadir), DeLuca (Zurga), Rothier (Nourabad). Conductor: Polacco.

1917 (November 12): **"Aida."** Matzenauer (Amneris), Muzio (Aida), Caruso (Radames), Amato (Amonasro). Conductor: Moranzoni.

1918 (November 11): **"Samson et Dalila."** Homer (Dalila), Caruso (Samson), Couzinou (High Priest), Ananian (Abimelech). Conductor: Monteux.

1919 (November 17): **"Tosca."** Farrar (Tosca), Caruso (Cavaradossi), Scotti (Scarpia). Conductor: Moranzoni.

BOOM AND DEPRESSION

1920 (November 15): **"La Juive."** Ponselle (Rachel), Caruso (Eleazar), Rothier (Brogni), Harrold (Leopold). Conductor: Bodansky.

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Galli-Curci.

1921 (November 14): **"La Traviata."** Galli-Curci (Violetta), Gigli (Alfredo), DeLuca (Germont). Conductor: Moranzoni.

1922 (November 13): **"Tosca."** Jeritza (Tosca), Martinelli (Cavaradossi), Scotti (Scarpia). Conductor: Moranzoni.

1923 (November 5): **"Thais."** Jeritza (Thais), Tokatyan (Nicias), Whitehill (Athanael). Conductor: Hasselmans.

1924 (November 3): **"Aida."** Matzenauer (Amneris), Rethberg (Aida), Martinelli (Radames). Conductor: Serafin.

1925 (November 2): **"La Gioconda."** Ponselle (Gioconda), Matzenauer (Laura), Gigli (Enzo), Danise (Barnaba). Conductor: Serafin.

1926 (November 1): **"La Vestale."** Ponselle (Giulia), Lauri-Volpi (Licinio), DeLuca (Cinna), Pinza (Pontifex Maximus). Conductor: Serafin.

1927 (October 31): **"Turandot."** Jeritza (Turandot), Ludikar (Timur), Lauri-Volpi (Calaf), Guilford (Liu). Conductor: Serafin.

1928 (October 29): **"L'Amore dei Tre Re."** Pinza (Archibaldo), Danise (Manfredo), Martinelli (Avito), Ponselle (Fiora). Conductor: Serafin.

1929 (October 28): **"Manon Lescaut."** Bori (Manon), DeLuca (Lescaut), Gigli (Des Grieux), Ludikar (Geronte). Conductor: Serafin.

Ponselle.

1930 (October 27): **"Aida."** Müller (Aida), Martinelli (Radames), Pinza (Ramfis), DeLuca (Amonasro), Branzell (Amneris). Conductor: Serafin.

1931 (November 2): **"La Traviata."** Ponselle (Violetta), Lauri-Volpi (Alfredo), DeLuca (Germont). Conductor: Serafin.

1932 (November 21): **"Simon Boccanegra."** Tibbett (Boccanegra), Müller (Maria), Pinza (Fiesco), Martinelli (Gabriele). Conductor: Serafin.

FIRST OPERA IN ENGLISH

1933 (December 26): **"Peter Ibbetson."** Johnson (Peter Ibbetson), Tibbett (Col. Ibbetson), Bori (Mary), Swarthout (Mrs. Deane). Conductor: Serafin.

1934 (December 22): **"Aida."** Tibbett (Amonasro), Pinza (Ramfis), Martinelli (Radames), Rethberg (Aida). Conductor: Panizza.

THE JOHNSON YEARS

1935 (December 16): **"La Traviata."** Bori (Violetta), Crooks (Alfredo), Tibbett (Germont). Conductor: Panizza.

1936 (December 21): **"Die Walküre."** Melchior (Siegmund), List (Hunding), Schorr (Wotan), Rethberg (Sieglinde), Flagstad (Brünnhilde), Thorborg (Fricka). Conductor: Bodansky.

1937 (November 29): **"Tristan und Isolde."** Melchior (Tristan), List (King Mark), Flagstad (Isolde), Thorborg (Brangäne), Huehn (Kurvenal). Conductor: Bodansky.

1938 (November 21): **"Otello."** Martinelli (Otello), Tibbett (Iago), Caniglia (Desdemona). Conductor: Panizza.

Rethberg.

1939 (November 27): **"Simon Boccanegra."** Tibbett (Simon Boccanegra), Rethberg (Maria), Pinza (Fiesco), Martinelli (Gabriele). Conductor: Panizza.

1940 (December 2): **"Un Ballo in Maschera."** Bjoerling (Richard), Sved (Renato), Milanov (Amelia), Thorborg (Ulrica). Conductor: Panizza.

FIRST OPENING WITH MOZART

1941 (November 24): **"Le Nozze di Figaro."** Brownlee (Almaviva), Sayao (Susanna), Pinza (Figaro), Stevens (Cherubino), Baccaloni (Bartolo). Conductor: Panizza.

1942 (November 23): **"La Fille du Régiment."** Pons (Marie), Petina (Marquise), Baccaloni (Sulpice), Jobin (Tonio). Conductor: St. Leger.

Flagstad.

1943 (November 22): **"Boris Godounoff."** Pinza (Boris), DePaolis (Schouisky), Harrell (Tchelkaloff), Tokatyan (Dmitri), Warren (Rangoni), Baccaloni (Varlaam), Thorborg (Marina). Conductor: Szell.

1944 (November 27): **"Faust."** Jobin (Faust), Pinza (Mephistopheles), Singher (Valentin), Albanese (Marguerite). Conductor: Pelletier.

POST WAR II

1945 (November 26): **"Lohengrin."** Cordon (King Henry), Ralf (Lohengrin), Traubel (Elsa), Janssen (Telramund), Thorborg (Ortrud). Conductor: Busch.

1946 (November 11): **"Lakmé."** Pons (Lakmé), Jobin (Gerald), Vaghi (Nilakantha), Singher (Frederick). Conductor: Fourestier.

1947 (November 10): **"Un Ballo in Maschera."** Peerce (Ricardo), Warren (Renato), Ilitsch (Amelia), Harshaw (Ulrica). Conductor: Antonicelli.

TV IN ATTENDANCE

1948 (November 29): **"Otello."** Vinay (Otello), Warren (Iago), Albanese (Desdemona). Conductor: Busch.

1949 (November 21): **"Der Rosenkavalier."** Steber (Princess von Werdenberg), List (Baron Ochs), Stevens (Octavian), Berger (Sophie). Conductor: Reiner.

BEGINNING OF BING

1950 (November 6): **"Don Carlo."** Siepi (Philip II), Bjoerling (Don Carlo), Merrill (Rodrigo), Hines (Grand Inquisitor), Rigal (Elisabeth), Barbieri (Princess Eboli). Conductor: Stiedry.

Milanov.

1951 (November 13): **"Aida."** Nikolaidi (Amneris), Milanov (Aida), Del Monaco (Radames), Hines (Ramfis), London (Amonasro). Conductor: Cleva.

1952 (November 10): **"La Forza del Destino."** Milanov (Leonora), Warren (Don Carlo), Tucker (Don Alvaro), Siepi (Padre Guardiano), Miller (Preziosilla). Conductor: Stiedry.

1953 (November 16): **"Faust."** Bjoerling (Faust), De Los Angeles (Marguerite), Rossi-Lemeni (Mephistopheles), Merrill (Valentin), Miller (Siébel). Conductor: Monteux.

1954 (November 8): **Gala Performance.** "Pagliacci," Prologue, Warren. "La Bohème," Act I, De Los Angeles (Mimi), Tucker (Rodolfo). "Il Barbiere di Siviglia," Act II, Valletti (Almaviva), Peters (Rosina), Merrill (Figaro). "Aida," Act I, Scene I, and Act II, Milanov (Aida), Del Monaco (Radames). Conductors: Erede, Cleva.

1955 (November 14): **"Les Contes d'Hoffmann."** Tucker (Hoffmann), Peters (Olympia), Stevens (Giulietta), Miller (Nicklausse), Singher (Coppelius, et al.). Conductor: Monteux.

1956 (October 29): **"Norma."** Siepi (Oroveso), Callas (Norma), Del Monaco (Pollione), Barbieri (Adalgisa). Conductor: Cleva.

Mitropoulos.

1957 (October 28): **"Eugen Onegin."** Amara (Tatiana), Tucker (Lenski), London (Onegin). Conductor: Mitropoulos.

1958 (October 27): **"Tosca."** Tebaldi (Tosca), Del Monaco (Cavaradossi), London (Scarpia). Conductor: Mitropoulos.

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Two by Tebaldi, Glyndebourne "Idomeneo," "Meistersinger" Complete

THE winter of discontent for Renata Tebaldi's Metropolitan Opera public is about to come to an end with the opening performance of "Tosca" next Monday (October 27)—she hasn't been heard since the spring of 1957, due to the death of her mother as she was about to resume performance in New York last December—but it's been fair weather right along for those of her devotees who take their operatic pleasures phonographically. With two new works in hand and three more in prospect ("Madama Butterfly," "La Fanciulla del West," and "Mefistofele"), the entries in Tebaldi's recorded catalogue are moving well into double figures.

Included in the current batch is the first remake of a recording career which started (so far as America is concerned) in 1950. It is Giordano's "Andrea Chenier," which not only brings Tebaldi together with Mario del Monaco (Chenier) and Ettore Bastianini (Gérard) under the direction of Gianandrea Gavazzeni, but also affords a first hearing of a complete opera in FFSS (the designation for London OSA 1303, $17.94, signifying Full Frequency Stereophonic Sound). Not too much advantage is taken of the opportunity for "staging" the opera, stereophonically, but the fullness and detail permitted by the multi-channel treatment makes for an ear-tingling experience, especially as Gavazzeni is a man with a strong sense of the orchestral values in this score, and one who is not afraid to let it speak its piece.

Whereas Tebaldi's first "Chenier" (released here by Cetra in early 1954) with baritone Ugo Savarese and tenor Jose Soler was pretty much her vocal show, this one is tautly dramatic from start to finish, with all the participants capable of holding their own, either in the ensembles or the solo passages, with the others. Something of the first bloom may be off Tebaldi's tones, but they are sumptuous enough by any standard and she is a much more compelling dramatic artist than has been true on some past occasions. This is evident in her duet in Act II with Chenier, in the passages with Gérard in the revolutionary chamber and, of course, in the final scene. Those who rate a Maddalena in terms of how she sings "La Mamma morta," will find Tebaldi capable of a beautiful one here, though it is only a detail in her perspective of the part.

Both of her principal partners are capable of the same beauty of sound but they are more concerned, most of the time, with trying to outshout each other than with practising the art of bel canto. Del Monaco's "Improvviso" is a case in point: why a man who can turn "Come un bel di di maggio" in Act IV so sensitively (a fulfilment of Giordano's marking "dolce, cantando bene") wants to make non-existent rafters in a recording studio ring with the shouts he pours into "T'amo, tu che mi baci" in Act I (it is, after all, only marked *forte*) he alone can answer. Bastianini uses his superb instrument more considerately but he, too, seems to be striving for Leonard Warren's volume in the opening scene. Fernando Corena contributes his usual fine effort to the role of Mathieu.

Even more a matter for comment is the "Cavalleria" which has just reached me in its RCA Victor garb (LM 6059, $9.98), by way of the Maggio Musicale Fiorentino Orchestra recorded in the Teatro Communale, Florence by London Decca engineers as part of its agreement with RCA. Here Tebaldi is associated with Bastianini (Alfio), the tenor being Jussi Bjoerling and the conductor Alberto Erede. With all the vocalists in brilliant form, and the orchestra literally pulled along in their wake, the London technicians have produced a result which must be put to the top of all "Cavallerias" to date.

A product of late summer 1957, the discs refute the intimation above that the voice has lost some of its bloom, for it has rarely sounded easier, more powerful or under better control. But if there was a transition to a more outspoken dramatic personality, it had "transitioned" by this time, for the Tebaldi Santuzza is a bedeviled human being from first sound to last, whether leading the "Regina Coeli," pouring out her woes to Mamma Lucia in a marvellously well sung "Voi lo sapete" or denouncing Turiddu in "A te la mala Pasqua, spergiuro" which, for vengeful fury, out-venoms anything previously heard from her.

The performance starts somewhat slowly, for Erede is not a man with a poet's hand on the orchestra to create the necessary atmosphere. Once the vocalists are in command, however, it attains a dramatic tension rarely heard on records, thanks to the soaring strength of Bjoerling's vocal sound and the steady richness of Bastianini's. Rina Corsi (Lucia) and Lucia Dani (Lola) are about the equal of their counterparts the operatic world around.

More of the superb sound of the latter-day Bjoerling is heard on side four, devoted to "Cielo e Mar" ("Gioconda"), "Ch'ella mi creda" ("Fanciulla del West"), "Amor ti vieta" ("Fedora"), the "Lamento di Federico" (Cilea's "L'Arlesiana"), "Di tu se fedele il flutto" ("Ballo in Maschera") and "Tra voi, belle, brune e bionde" ("Manon Lescaut"). —I. K.

Mozart's "Idomeneo"

MOZART'S "Idomeneo" on records has been pursued by poor luck. The first *opera seria* of his maturity (he did not compose another until "La Clemenza di Tito," the year of his death), "Idomeneo" is an opera of intermittent musical marvels and intense historical interest. It has never been recorded complete or with a cast fully equal to its difficulties. Some years ago, the Haydn Society issued a "complete recording" (HSLP 2020); it included the ballet music that Mozart dashed off at the final hour, but omitted essential passages of recitative and at least two entire numbers. The curious revision of the opera in German made by Ermanno Wolf-Ferrari in a wrongheaded attempt to improve its modern stageworthiness was issued in abridged form by Mercury (MGL 5) as performed by inferior singers. There was a Glyndebourne collection of excerpts (Victor LHMV 1021); it had the great benefit of the late Fritz Busch's conducting and of the handsome singing, as Priam's daughter Ilia, of Sena Jurinac at her best. But we still had no complete performance of "Idomeneo," and had looked forward eagerly to the new Glyndebourne recording (Angel 3574 C/L, $15.94).

The recent recording of Rossini's "Le Comte Ory" had perhaps begun to make one feel uncomfortable over what was happening to the Glyndebourne imprimatur: the opera was mercilessly cut and several of its roles had been assigned to inadequate singers. But Mozart, we said to ourselves, and Mozart with Jurinac again, and with Leopold Simoneau—surely this will prove to be a fair companion for the three earlier Glyndebourne sets. *Ohimè,* in that favorite interjection of Italian librettists, we still have

(*Continued on page* 68)

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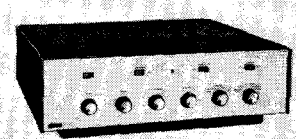

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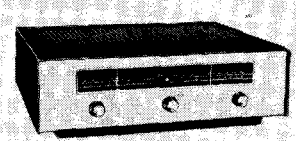

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The Met (1958/59) on Microgroove

Opera	Recommended Complete Recordings	Others of Unusual Interest
"Aida"	RCA Victor (Milanov, Bjoerling, Warren—Perlea) Angel (Callas, Tucker, Gobbi—Serafin)	*Complete*: *Toscanini conducts* (RCA Victor LM 6132) (with Nelli, Tucker, Valdengo); *Highlights*: Tebaldi-Del Monaco (Lon. 5279); *Excerpts*: Caruso (LCT 1007); Ponselle-Martinelli (Cam. 100)
"Un Ballo in Maschera"	Angel (Callas, Di Stefano, Gobbi—Votto) RCA Victor (Nelli, Peerce, Merrill—Toscanini)	*Highlights*: RCA Victor 1911 (Milanov, Warren, Mitropoulos); *Excerpts*: Rethberg (Cam. 335); Tucker (Col. 4750 and 5062); Streich (Decca 9943); Stracciari (Scala 802)
"La Bohème"	Angel (Callas, Di Stefano, Panerai—Votto) RCA Victor (De los Angeles, Bjoerling, Merrill—Beecham)	*Complete*: *Toscanini conducts* (RCA LM 6006) (with Albanese, Peerce) *Highlights*: London 5076 (Tebaldi); RCA Victor 1709 (Albanese, Di Stefano)
"Boris Godounov"	RCA Victor (Christoff, Gedda—Dobrowen)* London (Belgrade Opera)	*Excerpts*: Chaliapin (Ang. 100); Kipnis (Cam. 415); Reizen (Mon. 2016)
"Carmen"	RCA Victor (Stevens, Peerce—Reiner) London (Juyol, De Luca—Wolff)	*Excerpts*: Bjoerling (RCA 1841); Del Monaco (Lon. 5237); Simionato (Lon. 5269)
"Cavalleria Rusticana" & "Pagliacci"	Angel (Callas, Di Stefano, Panerai, Gobbi—Serafin) RCA Victor (Milanov, Bjoerling, Merrill, Warren—Cellini)	*Complete*: Col. SL. 124 (Tucker); *Highlights*: RCA 1828 (Milanov, etc.) *Excerpts*: Caruso (RCA LCT 1007); Stracciari (Scala 802); Muzio (Ang. 100); Merrill, Bjoerling (RCA 1841)
"Les Contes D'Hoffman"	London (Ayars, Rounseville—Beecham) Urania (Berger, Anders, Streich—Rother)	*Excerpts*: Wittrisch (Et. 716)
"Don Carlo"	RCA Victor (Stella, Gobbi, Christoff—Santini)*	*Excerpts*: Simionato (Lon. 5269); Stracciari (Scala 802); Pinza (RCA 1751); Siepi (Lon. 5169)
"Don Giovanni"	London (Siepi, Danco, Dermota—Krips) Epic (London, Zadek, Simoneau—Moralt)	*Complete*: *Busch conducts* Glyndebourne Set (LCT 6102)*; *Excerpts*: Pinza (Col. 5239); Schiøtz (RCA 1968)*; Gedda (Ang. 35510); Schwarzkopf (Ang. 35021)
"Eugen Onegin"	Westminster (Bolshoi Theatre) London (Belgrade Opera)	*Excerpts*: Tebaldi (Lon. 1626); Gedda (Ang. 35096); Kipnis (Camden 415)
"Die Fledermaus"	Angel (Schwarzkopf, Gedda—Karajan) London (Gueden, Patzak—Krauss)	*Complete*: *Ormandy conducts* Col. SL108 (Welitsch, Tucker, Pons). *Excerpts*: Rethberg (Cam. 335)
"La Gioconda"	London (Cerquetti, Del Monaco, Bastianini—Gavazzeni) RCA Victor (Milanov, Di Stefano, Warren—Previtali)	*Excerpts*: Callas (Ang. 35233); Ponselle (Cam. 100); Caruso (RCA 1007); Gigli-De Luca (RCA 20002); Tebaldi-Simionato (Lon. 1626); Tucker (Col. 4750)
"Lohengrin"	London (Windgassen, Steber, Uhde—Keilberth) Decca (Kupper, Fehenberg, Frantz—Jochum)	*Highlights*: Urania 7123 (Schech, Klose); *Excerpts*: Nilsson (Ang. 35540); Edelmann (Ang. 35571); Wittrisch (Et. 716); Slezak (Et. 499)
"Lucia di Lammermoor"	Angel (Callas, Di Stefano, Gobbi—Serafin) Columbia (Pons, Tucker, Guarrera—Cleva)	*Excerpts*: Pons (Cam. 101); Caruso, Galli-Curci, etc. (RCA 6056); Tagliavini (RCA 1164); Gigli-Pinza (RCA It. 20002)
"Macbeth"	Urania (Höngen, Ahlersmeyer, Böhm)	*Excerpts*: Del Monaco (Lon. 5171); Battistini (Et. 462)
"Madama Butterfly"	RCA Victor (De los Angeles, Di Stefano—Gavazzeni)* London (Tebaldi, Campora—Erede)	*Complete*: RCA 6006 (Gigli, Dal Monte)*; Angel 3523 (Callas, Gedda). *Highlights*: RCA 2054 (Albanese, Peerce)
"The Magic Flute"	Decca (Fischer-Dieskau, Streich, Haefliger—Fricsay) London (Gueden, Simoneau, Lipp—Böhm)	*Excerpts*: Pinza (RCA 1751) Schiøtz (RCA 1968)*; Gedda (Ang. 35510); Koeth (EMI 7114); Ivogün (Et. 479)
"Manon Lescaut"	London (Tebaldi, Del Monaco, Corena—M. Pradelli) RCA Victor (Albanese, Bjoerling, Merrill—Perlea)	*Excerpts*: Callas (Ang. 35195); Kirsten-Tucker (Col. 4981); Pertile (Et. 710)
"Die Meistersinger"	Angel (Grümmer, Schock, Frantz—Kempe) London (Gueden, Treptow, Schöffler—Knappertsbusch)	*Highlights*: Decca 9865 (Windgassen, Kupper). *Excerpts*: Hotter (Dec. 9514); Edelmann (Epic 3052); Slezak (Et. 499)
"Otello"	London (Tebaldi, Del Monaco, Protti—Erede) RCA Victor (Nelli, Vinay, Valdengo—Toscanini)	*Excerpts*: Rethberg (Cam. 335); Slezak, Amato (Et. 470); Zenatello (Et. 705); Warren (RCA 1932); Caruso-Ruffo (RCA 6056)
"Rigoletto"	Angel (Callas, Di Stefano, Gobbi—Serafin) RCA Victor (Berger, Peerce, Warren—Cellini)	*Act IV complete* (Milanov, Peerce, Warren, Toscanini) RCA 6041; *Excerpts*: Caruso (RCA 6056); De Luca (Cam. 320); Pons (Cam. 101); Tucker (Col. 4248)
"Tosca"	Angel (Callas, Di Stefano, Gobbi—Serafin) RCA Victor (Milanov, Bjoerling, Warren—Leinsdorf)	*Complete or Highlights*: Tebaldi, Campora (London) Gigli, Caniglia (RCA); *Excerpts*: Muzio (Ang. 101); Tagliavini (RCA 1164); Peerce (RCA 1169)
"La Traviata"	RCA Victor (Carteri, Valletti, Warren—Monteux) Angel (Stella, Di Stefano, Gobbi—Serafin)	*Complete*: *Toscanini cond.* (w. Albanese, Peerce) (RCA 6003); *Highlights*: Tebaldi (Lon. 5344); *Excerpts*: Muzio (Ang. 101) Galli-Curci (Cam. 410); Roswaenge (Et. 721)
"Vanessa"	RCA Victor (Steber, Gedda, Tozzi—Mitropoulos)	
"Wozzeck"	Columbia (Farrell, Jagel, Harrell—Mitropoulos)	

* denotes items recently deleted from the catalogue.

—George Jellinek.

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G7118

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Schumann: Symphony No. 1 (Spring)
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Borodin: Nocturne
Glazounov: Stenka Razin
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Recordings in Review

A Brave "New World"

DVORAK: *Symphony No. 5 in E minor ("From the New World"). Fritz Reiner and the Chicago Symphony Orchestra.* RCA Victor LSC 2214, $5.98.

FEW THINGS improve with age so much as a good conductor; provided, of course, that he was sound of wind and sure of hand in his formative years. Fritz Reiner has been a master of the orchestra so long that it would seem impertinent to discuss him in terms of "improvement," but there have been signs in his five years with the Chicago Symphony that he is now also a master of the music he plays to an extent exceeding his own best standards of the past.

A challenging instance of this may be found in the present Dvorak—which is, by any standard, a brave "New World" both of performance and sound as formulated by Reiner and perpetuated in RCA's best stereo to date. "By any standard" means really, by the standard of Toscanini and the NBC Orchestra on RCA-LM 1778, which it matches closely in quality of orchestral playing and parallels in justice to the poetic content. Not quite so proclamative as his predecessors in the first movement or as brooding in the largo, Reiner's values are perhaps related more closely to the inherently Bohemian elements in the score rather than the assimilated American ones.

These distinctions, if essentially minor, are nevertheless the measure of a man's own personal view of the music he performs, and Reiner has expressed them through a blend of craftsmanship and art which leaves little doubt of his place in the "meister" class of the guild to which he has devoted his life. Among other details worth noting is the tone of the French horns as Reiner conceives it: full and resonant but never overblown. There is also proper attention, for recording purposes, to the basses which are too often undervalued, and might be even weightier than they are here.

—Angel.

Nilsson—"big, bright-voiced."

Casals and the "Geister"

BEETHOVEN: *Trio in D ("Geister"), op. 70, No. 2, Trio in E flat, op. 1, No. 1. Pablo Casals, 'cello, Eugene Istomin, piano, and Joseph Fuchs, violin.* Columbia ML 5291, $3.98.

AT THE PACE at which recording procedures have been changing lately, 1953, when this performance took place in Prades, is something just this side of LP. It is understandable, too, why it was never issued previously, for the sound shows the difficulties under which the work was done, Casals groans dismally several times during the "ghostly" slow movement (from which the work derives its nickname), as well as elsewhere and aural pleasure is mitigated more often than not. But it is also understandable why it has been issued: it is a great performance, and great performances are their own justification given recording that is at least tolerable.

From the six-handed pounce on the dramatic statement which opens the work, the three men are animated by a single impulse. Whether or not it is Casals who provided the animating spirit, it is one which is superbly suited to the tense mood and deep feeling Beethoven communicated in this work. I am not ordinarily partial to non-musical noises in a recording, but if keening tones from Casals are the price we have to pay for results of this quality, so be it.

Fuchs draws some surging lyric phrases from his violin to sustain string rapport against the piano sound as Beethoven conceived it, and Istomin has rarely surpassed the refinement and variety of tone he supplies to fulfill that conception. What we have, in effect, is a performance of "reissue" quality which has never been available before.

The E flat trio of opus 1 is, nominally, a work of the same Beethoven, but it is barely credible as the precursor of the man who would have so much to convey and such command of the way to do it only thirteen years later in the "Geister." This, too, is a performance of high quality, most remarkable perhaps for what the performers refrain from doing as the quietly artistic way in which they provide what is appropriate.

The First of Nilsson

WAGNER: *"Traft ihr das Schiff" ("Fliegende Holländer"), "Dich, teure Halle" ("Tannhäuser"), "Elsa's Traum" ("Lohengrin"), "Mild und leise" ("Tristan").* VERDI: *"Ma dall' arido" ("Un Ballo in Maschera"), "Pace Pace" ("Forza del Destino") and "Ritorna vincitor" and "O patria mia" ("Aida"). Birgit Nilsson, soprano, with Philharmonia Orchestra conducted by Leopold Ludwig.* Angel 35540, $4.98.

THOUGH BIRGIT NILSSON has been a singer of prominence for half a dozen years (her performance in the Glyndebourne "Idomeneo" of 1951 was reported in these pages), she has, unaccountably, not made a record prior to this one. Thus the period of transition during which a powerful singer of Mozart (rather too much so for the intimacy of Glyndebourne) has become an overpowering one of Wagner and Verdi has been phonographically unreported: but there is little doubt that her career from here on will be closely documented.

A big, bright-voiced singer, Miss Nilsson is a musician of conscience and a dramatic artist of fine taste, who reverses a familiar pattern in being less effective, on records, than she probably is in the theatre. Perhaps it is the newness of the procedure which accounts for occasional unevenness of sound, particularly in some mezza voce effects in the Wagner. Repeatedly in "Elsa's Traum" ("Lohengrin") and the "Liebestod"—both taken at a perilously slow tempo—she is just shading the tone enough to make a pitch-conscious listener squirm.

But the full power she produces for "Dich teure Halle" has amplitude, even splendor. Moreover, she seems to be the rarity among dramatic sopranos who is equally adept in Verdi as in Wagner. Her "Aida" excerpts are splendidly sung—here the half voice is well sustained, though the "beat" of her vibrato sometimes tends to shade the pitch—with a fullness and drive that has been absent from even the better performers of this part, locally, in recent times. Is it possible that Nilsson is more herself, less the aspirant to Flagstad's opulence in Verdi than in Wagner? The records to come will tell. This one is very well conducted by Ludwig, the fine orchestra

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a special pleasure in the Verdi, which is rarely so honored.

Furtwängler on Furtwängler

FURTWÄNGLER: *Symphony No. 2 in E minor. Wilhelm Furtwängler conducting the Berlin Philharmonic.* Deutsche Grammophon LPM 18114-18115.

WHETHER THIS PAIR of discs is scheduled for American release by DG's American affiliate (Decca), I have no present information, but inasmuch as the discs exist, they would seem to have appeal to more than a few curious to hear just what kind of a symphony the late Furtwängler might have composed. The first impression of its four sides is, at least, a long one: actually, it is not nearly as long as it seems to be (the four sides contain about eighty minutes of performance).

For one thing, it is no dilletantish effort: Furtwängler was a pupil of both Rheinberger and Max von Schillings (the latter a composer as well as a conductor), and his assimilation of the orchestral sound was so thoroughgoing that he could recreate it on paper as well as in the concert hall. For another, it unquestionably bespeaks the quintessential Furtwängler—eloquent, ardent, and Olympian in musical attitude—by contrast with some others, such as Schnabel, who differentiated sharply between their creative and recreative inclinations. It is a painstakingly-made work, with reappearing themes—some might call them merely repetitious—on a cyclical scheme.

But, the sober fact seems to be, Furtwängler was a man who composed as well as conducted from memory. The shadow that haunts much of this score is, oddly enough, a man who Furtwängler rarely, if ever, conducted: Rachmaninoff. There are much the same surging melody lines, agitations and recessions, dark colorations of brass and low strings. What went through Furtwängler's mind as he was working on this score during the war no one, probably, will ever know. But the treads of Tchaikovsky and Wagner, Bruckner and Sibelius, even Mahler, resound again and again. What it amounts to, in the end, is a remarkable instance of a man trying to express himself, but mostly re-expressing things he had been associated with for decades. And, as a final reflection of the image, the twenty-seven minute finale concludes with a thundering climax of the sort he loved so much, and which he could now prolong to his heart's content. It is needless to say that no one could conduct it better—who else would want to?—but the orchestra outdoes itself on his behalf.

The Organ Through the Ages

"THE ORGAN." *E. Power Biggs.* Columbia DL 5288, $10.

THE SIMPLE title chosen by Columbia seems hardly adequate to the contents of this handsome, well conceived, and thoroughly executed project, containing as it does a preface from the writings of Albert Schweitzer, a historical essay by Emanuel Winternitz, a discussion of organ building by Holland's celebrated D. A. Flentrop, a consideration of "The Organ in America" by John McClure, a fascinating collection of illustrative material pertinent to the foregoing, and even a record by E. Power Biggs. But, on second thought, the very inclusiveness of the term befits the magnitude of the treatment. If it had been called "All About the Organ," or "The Inorganic History of the Organ," or "The Organ Organized," it would probably have been half as thorough and not nearly so good.

In its way, this is almost a unique recording project, for it is not meant merely to entertain—in the broadest sense of the term—but to express a point of view and undertake to influence some general, widespread practises. That is to say, to persuade those who commission the construction of organs and even more important, the rebuilding of them (for reconstruction is as much a part of an organ builder's work as construction) to abandon the nineteenth century practise of making the organ do everything in general and nothing in particular, and return to some fundamental principles of pipe building, voicing, tracker action and placement to restore the musical functioning of the instrument to pre-eminence.

Biggs—"Unique recording project."

Biggs has made his points in the most persuasive way possible: not merely in a fine and logical statement of his point of view in words (essay number five in the forty page sequence) but in an absorbing lecture-demonstration utilizing material gathered on his recent trips to all parts of Europe. In effect, Biggs takes us on a tour of the finest—or in some cases merely the most distinctive—instruments of Germany, the Lowlands, England, Austria, etc., bringing to our ears the music he has taped at these points. Thus he can juxtapose the sound of the same music on several different instruments, show what is gained or lost, tonally, by building an organ of one sort or another. Along the way, he gives us an artful introduction into the science of organ playing, as well as a scientific introduction into the art of organ building.

Perhaps the subtlest point in the whole treatment is conveyed by "quotations," at one point and another, from instruments in Toledo, Spain, Reykjavik, Iceland, Hamburg and other points in Germany, as well as some unidentified ones in America. The Spanish instrument's trumpets are curiously nasal and twangy, akin to some folk singing sounds of that land, the Icelandic is as clean and crisp as the air they breathe, those of Germany obviously affected by the long history of organ playing and writing pre-dating Bach, the American affected by our zest for gadgetry and the electro-pneumatic inventions of the early 1900s. In a word, the personality of the people building the organ may express itself in ways decidedly influential on the results.

But with the kind of studies Biggs has conducted as a guide, the newer organs may regain their *own* personality, thus permitting Bach and Handel, Mozart and Franck to speak to us in purer terms than has recently prevailed, except in isolated instances. For an artist to make such a contribution to the general good of the art he practises obviously transcends merely another good, or even fine, performance, and Biggs is to be congratulated on his achievement. Indeed, I find only one failing in this otherwise superb effort: no guide or table of contents to the music included on his disc. I feel no shame in confessing that several of the selections baffled me.

—IRVING KOLODIN.

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Recordings Reports I: Orchestral LPs

WORK, PERFORMER, DATA	REPORT
Beethoven: Symphony No. 6. Bruno Walter conducting. Columbia MS 6012, $5.98.	Of the many walks music lovers have taken in the country of Beethoven's "Pastorale" with conductors from Abendroth to Van Karajan, this is one of the most enjoyable—the guide obviously knowing it well and loving it the more for that. In specifically musical terms, Walter's inquiring ear makes the strings sing as they rarely do in this work, with a sound of equal superiority from other members of Columbia's West Coast "Symphony." Very good sound monaural, and superb in stereo.
Berlioz: Overtures "Benvenuto Cellini," "Waverley," "Les Franc-Juges." Sir Adrian Boult conducting. Westminster WST 14008, $5.98. "Beatrice and Benedict," "King Lear," "Rob Roy." The same. Westminster WST 14009, $5.98.	A notable project very well accomplished, for if Boult does not match the rarefied standards set by a Toscanini or Beecham in one or another of these works, his average throughout is [musically and temperamentally] maintained at a consistently admirable level. In such lesser known works as "Rob Roy" and "Beatrice and Benedict," Boult makes us aware of their place in the continuity of Berlioz's writing. Westminster has had particular success in "spreading" the orchestra laterally in its stereo treatment and filling the middle space.
Brahms: Concerto in D minor, No. 1. Leon Fleisher, piano, with George Szell conducting the Cleveland Orchestra. Epic BC 1003, $5.98.	The familiarly difficult acoustical problems presented by this score have been handled with such success that one is tempted to give it priority among current editions. However, for all the excellent effort expended by Fleisher, he does not offer the insight of a Rubinstein or Backhaus, the former's collaboration with Reiner remaining a high-water mark in this work's ebb and flow.
Dvorak: Symphony No. 4 in G; Scherzo Capriccioso. Sir John Barbirolli conducting the Hallé Orchestra. Mercury MG 50162, $3.98.	By comparison with the previous best version known to me of this work (Bruno Walter's), Barbirolli has a really king-sized conception of the score, which he infuses with a drama and sweep not commonly associated with it. There is perhaps not the ultimate surge of lyric sweetness which Walter finds in the slow movement and certain variations in the finale, but in organizing a performance on such grand lines, Barbirolli shows himself an artist approaching the peak among present-day conductors. Some of the effect in both the symphony and the Scherzo may be attributed to the fine results achieved in Manchester's Free Trade Hall by the team of American technicians.
Dvorak: Serenade in D minor, op. 44. Eric Simon conducting the Boston Woodwind Ensemble with Samuel Mayes and Georges Moleux. Boston BST 1004, $5.95.	The second version of this work to appear in as many months, this one is played in more of a chamber music spirit than the previous one by Barbirolli and members of the Hallé orchestra. This comes off particularly well in the excellent surroundings utilized by Boston for its recent series of fine-sounding stereo discs. Eric Simon has the work well in hand, save for some angular accents from time to time.
Mendelssohn: Symphonies in A ("Italian") and D minor ("Reformation"). Charles Munch conducting the Boston Symphony Orchestra. RCA Victor LSC 2221, $5.98.	Two excellent performances by Munch and his orchestra, who are now celebrating their tenth year of collaboration with results that unmistakably attest that it now is truly "his" orchestra. The "Italian" is very well performed, but conception and execution really achieve a totality in the "Reformation," which has rarely been done so well since Toscanini virtually restored it to concert-hall currency. Some of the effects of distance required by the score are especially well served by the stereo.
Mozart: Concertos (No. 16 in D, No. 23 in A). Rudolf Serkin, piano, with Alexander Schneider conducting. Columbia ML 5297, $3.98.	It is a pleasure to have Serkin's fine performance of the A major, but it is a privilege to have his views also on the delightful but undervalued No. 16, of which the only previous recording has long been unavailable. If it does not ride the stars with the A major or some of its exalted companions, it is a work that only Mozart could have written. Schneider's ensemble is obviously a carefully selected one, and the results, somewhat between concert hall and chamber music proportions, are thoroughly successful. Brighter, more resonant sound than has been customarily heard from Columbia's 30th Street studios.
Mozart: "Requiem." Rudolf Kempe conducting the Berlin Philharmonic Orchestra, the choir of St. Hedwig's Cathedral, and Elisabeth Grümmer, soprano, Marga Höffgen, alto, Josef Traxel, tenor, and Gottlob Frick, bass. Capitol G 7113, $4.98.	A different conception of the "Requiem" than conveyed by Walter, Beecham, or Horenstein (in what seems to me the three best versions of the six previously issued) this is big in sound, thoroughgoing in manner, and a little deficient in tonal variety and dynamic distinctions. Gottlob Frick repeats the kind of quality contribution he made to the Beecham "Seraglio" and Grümmer also sings well, but Traxel is uneven and Höffgen afflicted with an unfortunate wobble. The place of the recording is unspecified, but of influence on the results, which lack presence in the more subdued passages due, perhaps, to a too distant pickup.
Schumann: Symphony No. 1. Sir Adrian Boult conducting. Westminster WST 14013, $5.98. No. 2, 14014, No. 3, 14014, No. 4, 14015, $5.98 each.	Sir Adrian is more successful in this venture (which has previously been available in monophonic form) than he was with the complete set of Beethoven issued recently by Vanguard, perhaps for reasons relating to the composers themselves, or to his acknowledged debt to Fannie Davies. She was, of course, a celebrated pupil of Clara Schumann, and Sir Adrian cites some beneficial conferences he had with her (as a young man) in his informative sleeve commentary. The sound is consistently good, superior in the "Rhenish."
Schumann: Concerto for 4 horns and orchestra. A. Gauk conducting the State Radio Orchestra of the USSR. Concerto for cello and orchestra. Mstislav Rostropovich, cello, with S. Samosud conducting. Monitor MC 2023, $4.98.	Now that Soviet artists have taken the lead in demonstrating that this is a fully representative work of Schumann, there will doubtless be a glut of versions from other sources. The particular horn sound cultivated in Russian orchestras lends itself well to the desired blend, and the technical as well as musical requirements are solidly satisfied. In the 'cello concerto, Rostropovich shows himself a more consequential artist than he appeared to be in his visit of 1956, giving textual significance to some passages customarily performed in a virtuoso context, and showing them to be part of the work's expressive pattern. Fair sound.
Vivaldi: Concerti for violin ("Il favorito," opus. 11, No. 2, "L'amoroso," opus 35, No. 6, "L'Inquietudine," opus 51, No. 1, "Il Riposo," opus 51, No. 2, "Il sospetto.") I Musici. Epic LC 3486, $3.98.	Two of these works have reached us previously on discs ("Il sospetto" and "Il riposo"), but together they make an impression rather more compelling than some Vivaldi collections in which likenesses rather than differences predominate. Of special interest is "Il favorito" (in E minor) which gives some suggestion of having influenced Bach's great work in E major. Each of the works presents another of I Musici's violinists as soloist, this one being particularly well played by Roberto Michellucci.
Wagner: Preludes to "Meistersinger," (Act I and III), "Fliegende Holländer," "Tannhäuser" and "Tristan" (also "Liebestod"). Eugen Jochum conducting the Symphony Orchestra of the Bavarian Radio. Epic LC 3485, $3.98.	Knowledge and impulse are firmly fused in most of these performances, especially the "Meistersinger" and "Flying Dutchman." The massive body of sound provided by the fine brass and string sections of this orchestra fulfil a real and ample conception of style in this music. The "Tannhäuser" performance is also conceived on large lines, if with a little lack of coloristic contrast. Jochum is no less diligent in his pursuit of justice for the "Tristan" material, but it is a little heavy and overstated, without as much of the inner ferment in the music as some others have provided. The sound throughout comes close to magnificent. —IRVING KOLODIN.

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Recordings Reports II: Miscellaneous LPs

WORK, PERFORMER, DATA	REPORT
Bach: Sonatas Nos. 1-8. Phillip Kaplan, flute, with Melville Smith, harpsichord. Boston B 408-9, $4.98.	By the standard of Julius Baker and John Wummer, who have also recorded all or most of these works, Kaplan is an instrumentalist of lesser stature, rather limited in tonal variety. He is devoted to the contrapuntal way of life, but the opportunities for eloquence provided by such a movement as the "Siciliano" of the E major (No. 6) sonata do not find him too responsive. Smith functions efficiently at the harpsichord but, again, with a limited view of the music these works contain.
Bach: "Goldberg" Variations. Ralph Kirkpatrick, harpsichord. Haydn Society HS 9035, $4.98.	A reissue of the version rated by many as their favorite among the choicest performances this work has had, its reappearance occasions a reappraisal that shows no decline in esteem for Kirkpatrick's artistry. Thoroughgoing, discriminating, full of well-cultivated impulses, it accomplishes its objectives with minimal deviation from musical virtue. The "silvery, unaggressive tone" (as Kirkpatrick characterizes his 1908 Chickering) is as grateful to the ear as ever.
Bach: Chromatic Fantasy and Fugue (S. 903), Fantasy in C minor (S. 906), Fantasy and Fugue in A minor (S. 904), Toccatas and Fugues in C minor (S. 911) and F sharp minor (S. 910). Alexandre Kagen, piano, Lyrichord LL 62, $4.98.	The record sleeve identifies Kagen as French born of Russian parents; the playing identifies him as a pianist with all the mechanical requirements for playing this literature, and a feeling for it that, gratefully, takes it out of the mechanical category into the realm of artistry and recreation. Kagen is neither a literal Bachist nor an extreme romanticist: his treatment blends a sure sense of design with ameliorating shadings, dynamics, and even a touch of rubato if it is appropriate. In addition to the pieces listed, he plays very well a Fugue in E minor of uncommon interest. Suitable sound.
Bach: Concertos in A minor and E major. Wolfgang Schneiderhan, violin, with the Lucerne Festival Strings. Concerto in D minor. Schneiderhan, with Rudolf Baumgartner, violin, and the Lucerne Strings. Archive ARC 3099, $5.95.	A generous as well as a richly rewarding one, this disc rises superior to most of the Archive (D G) production that concerns itself with literature commonly heard in the concert hall. Whether the use of the Lucerne ensemble means that it was also utilized in a public performance, the three performances are full of vital musical feeling, sterling musicianship by Schneiderhan (and Baumgartner, when he rises from his leader's chair to reveal a lovely sound and supple style as partner to his colleague). It is a composite kind of effort which shows that the absence of a conductor may sometimes be as binding a factor in a performance as the presence of one. The catalogue of virtues also extends to vibrant, clear, and beautifully balanced sound.
Beethoven: Sonatas in A (opus 12, No. 2), E flat (opus 12, No. 3), and G (opus 30, No. 3). Arthur Grumiaux, violin and Clara Haskil, piano. Epic LC 3488, $3.98.	The fine partnership of Grumiaux and Haskil match their best standards in these performances, but the citation of scores indicates that what they are working with here is lesser matter among Beethoven's ten sonatas. Nevertheless it is valuable to have such artistry in the two works of opus 12, which are within the technical ken of students but accommodate all the artistry Grumiaux and Haskil can provide. Faultless sound.
Cimarosa: Concerto in C minor. Handel: Concerto in G minor. Haydn: Concerto in C. Albinoni: Concerto in B flat. Andre Ladrot, oboe, and string orchestra conducted by Felix Prohaska. Vanguard VRS 1025, $4.98.	A fair sampling of the virtuoso oboe player's repertory, with the attractions of the Cimarosa casting the spell they have since Arthur Benjamin assembled the separate works into a sequence in 1942. Of the others, the Albinoni has the most appeal, those of Haydn (?) and Handel not equalling the expectations aroused by those great names. Ladrot is a highly cultivated performer on his instrument, though he doesn't provide as much chiseled detail as Evelyn Rothwell offered in her playing of Haydn on a recent Mercury disc.
Grieg: "Holberg" suite. Two Elegiac Melodies, Symphonic Dance No. 4. Anatole Fistoulari conducting the Philharmonia. Capitol G 7104, $4.98.	The unusual combination of conductor and compositions fares unexpectedly well, especially in the "Holberg Suite," which is the best version currently being offered. The excellent strings follow Fistoulari's spirited tempi with gusto, and the slower sections are shaded with a fine discrimination. Much the same is true of the "Two Elegiac Melodies," but the "Symphonic Dance" tends to be noisy where it need be only robust. Fine string sound, with a particular credit for the unnamed solo violin in the "Rigaudon" of the suite.
Handel: Concertos for organ, opus 4. Eduard Müller, organ, with the Schola Cantorum Basiliensis conducted by August Wenzinger. Archive ARC 3100, $5.95.	By contrast with the Bach concerti noted above, these Archive productions are respectably but rather ploddingly performed, with few of the invigorating qualities in tempi, dynamics or accents which season the musical effort, make it palatable to the ear. Müller plays the 'Positive' organ capably, but with the kind of 'scholarly' restraint that, unfortunately, restricts interest in the results to the similarly-minded.
Messiaen: "Oiseaux Exotiques." Yvonne Loriod, piano, with Rudolph Albert conducting. Boulez: "Le Marteau Sans Maître." Marie-Thérèse Cahn, contralto, with the composer conducting. Westminster XWN 18746, $4.98.	Messiaen's creation fulfills the implication of the title ("Exotic Birds") by means of an orchestra made up of solo piano, wind instruments, xylophone, glockenspiel and percussion. The effect is much like the "Song of the Nightingale's" mechanical bird effects being prolonged for the duration of an LP side. There is a degree of imagery in Messiaen's collection of sounds, also some effects at the end which suggests that the aviary is next door to Mossolow's "Iron Foundry." The nine sections of Boulez's work based on René Char's poems "The Hammer Without a Master" are, intermittently, instrumental commentary (flute, viola, guitar, vibraphone, xylorimba and percussion) and vocal settings of texts. The context of the sounds, disjointed as they are, are more consecutive than the words to which they relate.
Mozart: Sonata in F (K. 497), Andante and Variations (K. 501), Adagio and Allegro (K. 594). Lilly Berger and Fritz Neumeyer, piano duet. Archive ARC 3101, $5.95.	There is more curiosity interest than musical satisfaction in this issue, as much for the means of performance as for the materials involved. The piano in the Mozart "Geburthaus" (as restored in 1936) has been utilized, a procedure which soon wears out its welcome, for the pitch is off-center, the tone quality monotonous. In addition, the players are addicted to a metronomical method of execution which is wearisome.
Prokofiev: Sonata opus 119. M. Rostropovich, cello, with Sviatoslav Richter, piano. Shostakovich: Sonata, opus 40. Rostropovich, with the composer at the piano. Monitor MC 2021, $4.98.	Both works profit from the loving execution of Rostropovich, whose rich sound and warmth of feeling find full employment in these uncommonly melodic works (Prokofiev's dates from 1949, Shostakovitch's from 1934). He is also fortunate in his collaborators, for Richter provides strong support in the Prokofiev, and Shostakovitch plays his early work with exemplary effect. The recording is one of best to originate in the USSR, very close to the current international standard.
Turina: Trio (No. 2). Arensky: Trio in D minor. Pro Musica Trio. Pro Musica PMR 202, $4.98.	Turina's personality is as strongly communicated in this work as in the "Canto a Sevilla," "Danzas Fantasticas" or "Sinfonia Sevillana," which means that this is a work well worth knowing. As for the Arensky (which the editor of Cobbett's "Cyclopedic Survey of Chamber Music" termed, as of 1927, "in its time the most popular of all works of the kind"), its melodic surge and strong sense of organization are the stuff of a still durable appeal. The performances are very creditable to the Chicago ensemble (Nina Mesirow-Minchin, piano, Herman Clebanoff, violin and Leopold Teraspulsky, cello) in tone, balance and ensemble. Good sound, save in heavily scored passages, which rasp somewhat. —I.K.

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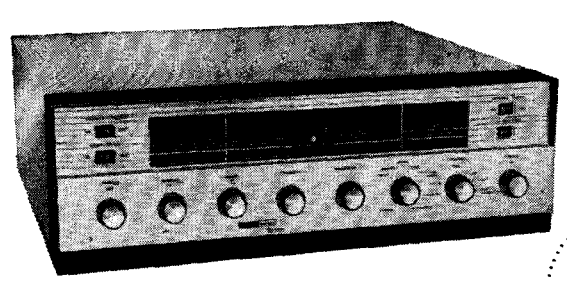

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Recordings Reports: Pre-recorded Tapes

WORK, PERFORMER, DATA	REPORT
Bach: "Air for the G String." Tchaikovsky: "Andante Cantabile," etc. Felix Slatkin conducting the Hollywood Bowl Symphony Orchestra. Capitol ZF-95. $14.95.	Slatkin stresses the lyric content of his material, being more concerned with sustaining a mood than with subtler interpretive matters. However, he succeeds very well in this, evoking considerable richness from the Hollywood Bowl strings in a broad traversal of the album's six pieces. Most of these were written expressly for strings—e.g., Barber's "Adagio," the waltz from Tchaikovsky's "Serenade," as well as those indicated above. Sir Malcolm Sargent's arrangement of the "Nocturne" from Borodin's String Quartet and Percy Grainger's setting of the "Londonderry Air" bring these within the frame of a collection titled "Strings by Starlight." Live, full-bodied sound.
Gershwin: "Rhapsody in Blue." Eugene List, piano, with Howard Hanson conducting the Eastman-Rochester Orchestra. Mercury MWS5-47. $6.95.	A spirited treatment, with keen recognition of the music's jazz elements, but for all this the performance doesn't quite come off. Part of this seems due to the recording's lack of resonance, which causes List's fluent pianism to sound rather wooden unless the pedal is engaged. Despite Hanson's lively pacing the music fails to mesh as smoothly as it should. The sound is well enough balanced, but this would appear to be one instance where a discreetly used echo chamber might have been desirable.
Gershwin: Piano Concerto in F. Reid Nibley, piano, with Maurice Abravanel conducting the Utah Symphony. Westminster SWB 8032. $11.95.	Aside from the sharper definition stereo gives it, this performance shows up no better on tape than it did on disc (Westminster XWN-18684). Abravanel's attempt to realize the Gershwin idiom fails by a wide margin, the music's sauciness and syncopation being here processed as pretty sentimental fare. Nibley's piano sounds lively enough in its good acoustical setting, but his own approach is presumably bound by the conductor's viewpoint. So far as I know, no completely acceptable performance of this concerto is as yet on tape, Concert Hall's release with Sondra Bianca and Walter Goehr, although preferable, being marred by a pinched recording sound (CHT-BN-30).
Grieg: "Ich Liebe Dich." Saint-Saëns: "The Swan," etc. Carmen Dragon conducting the Capitol Symphony Orchestra. Capitol ZF-71. $14.95.	Titled "Serenade," this collection of ten concert familiars ranges from Kreisler's "The Old Refrain" to Mendelssohn's "On Wings of Song" and the "Berceuse" from "Jocelyn," all similarly well fitted for the title office. However, Dragon's arrangements and the unvarying unfoldment make it difficult to tell where one composer leaves off and another begins. The result is less satisfying than soporific, although the orchestra sound is very good, the reproduction excellent.
Grofé: "Grand Canyon" Suite. Eugene Ormandy conducting the Philadelphia Orchestra. Columbia JMB-23. $13.95.	The orchestra's sumptuous tone and Ormandy's care for sonority and accent do well by this colorful score, which (as Toscanini long ago proved on RCA LM-1004) is worthy of more serious treatment than it usually receives. Columbia gives it a live, well-separated recording, but the highs have been over-stressed to the point of stridency. In this respect, Capitol's better balanced tape (ZF-53), with Slatkin and the Hollywood Bowl Orchestra, although no match in orchestral finesse, has the advantage.
"Gypsy Violin." Lendvay Kalman and His Gypsy Band. Westminster SWB-7054. $6.95.	Four Gypsy songs running a Romany Road from tender to tempestuous, played with equal proportions of energy and sentiment by Kalman and his rhythmic crew. When called for, vocal solos are forthcoming in a warm Hungarian baritone, and the songs, which deal pretty exclusively with love, seem to palpitate with the exotic timbre of the cimbalom, a kind of Gypsy ancestor of the piano. The effect is rather stirring, the sound first rate.
Handel: "Hallelujah Chorus." Mozart: "Alleluia," etc. Roger Wagner Chorale. Capitol ZF-84. $14.95.	If expertise and versatility are marks of virtuosity, the Roger Wagner Chorale well deserves the album title ("Virtuoso!"). This dependably fine group surpasses itself in a meticulous but vital performance of seven widely differing choral works. These range from Dawson's a cappella setting of the Negro spiritual, "Soon I Will be Done," to the galvanic "Praeludio" from Carl Orff's "Catulli Carmina," in which four pianos and a full battery of percussion reinforce the chorus. Lasso's "Echo Song" is freshly treated, and Handel's "Hallelujah" accents are stirringly enunciated by a male chorus against an inverted pedal point of women's voices. Occasionally, as in the Orff excerpt, the dynamics are extreme, but this is the only recording flaw in an otherwise finely processed tape.
Loewe: Selections from "My Fair Lady." Caesar Giovannini directing the "Radiant Velvet Strings." Concertapes 513. $7.95.	Seven by now well known tunes from Lerner and Loewe's musical are here buoyantly purveyed. The effect, airy rather than sonorous, is pleasantly enhanced by a sweet-toned ensemble and resourceful arrangements. There are no vocals, but the lyrical character is well established in such items as "On the Street Where You Live," "I've Grown Accustomed to Her Face," "The Rain in Spain" and, of course, "I Could Have Danced All Night." All are linked with smooth transitions on a five-inch tape. Good sound.
Loewe: Selections from "Gigi." Caesar Giovannini, piano, and the "Radiant Velvet Strings." Concertapes 601. $11.95.	These six selections have a saucy ring as performed by an ensemble of winds and strings with keyboard accents by Giovannini, who also contributed to the arrangements. Again there are no vocals, but the musical's romantic highlights are suggested by the "Waltz at Maxim's," "The Parisians," "Thank Heaven for Little Girls," "I Remember It Well" and "The Night They Invented Champagne." All of which, along with those from "My Fair Lady" (above), have now also been released by Concertapes on stereo disc (CS-23).
"Music for an Evening Mood." Livingston 1102-F. $11.95.	A further addition to the variety of "moods" that Livingston is prepared to generate ("dreamy" and "midnight" moods are already accommodated by previous albums), this potpourri seems designed to sustain an "evening mood" of unflagging high spirits. Who the performers may be is anybody's guess, as no credits of any sort are furnished on the jacket. What appears to be a combo of piano and strings plays the eleven selections with more vivacity than style, with "Granada," "Ballad of the Rose," "Anna Polka" and "The Toy Soldier" among the inflexibly turned out numbers. Very good sound.
Ravel: "Bolero." Bizet: "L'Arlésienne" Suite No. 2. Paul Paray conducting the Detroit Symphony. Mercury MCS5-50. $11.95.	Ravel's rhythmic tour de force is superbly conducted by Paray, whose appreciation of its mechanics and mood is apparent from the outset. Deliberate and sensuous, the rising level of orchestral sound strains in vain against the inflexible tattoo of the snare drum, until everything shatters in a stunning climax. Mercury's brilliant recording fully dramatizes the contest between static and dynamic forces. The "Arlésienne" Suite's vivid scoring is also colorfully played on a tape of fine definition and depth.

—Mildred Norton.

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Pianists, East and West

By JAN HOLCMAN

SOON Carnegie Hall will welcome two distinguished young guest-pianists from abroad: Vladimir Ashkenazy and Gyorgy Cziffra, familiar to American LP-fans from their impressive Angel recordings. Ashkenazy, who at twenty-one already stands in the forefront of Soviet pianists, completed his studies with Lev Oborin, himself a continuator of the late Professor Igumnoff's renowned tradition. Echoes of this tradition resound in Ashkenazy's version of Rachmaninoff's "Variations on a Theme of Corelli," and in the Seventh Sonata of Prokofiev, previously recorded by Horowitz, Bukoff, and Gulda.

In the Prokofiev, Ashkenazy's colossal power, of expression and technical perfection, is to be compared only with that of his compatriot Horowitz. Curiously, Horowitz, the legendary "technician," chose the slowest speed of all the pianists mentioned, while Ashkenazy, whose school forbids any technical extravagances, takes delight in the fastest tempos. I want to add that the tempos preferred by both pianists were dictated by purely musical considerations and thus did not violate their artistic conceptions.

Though less demonic than Horowitz, Ashkenazy offers an equally impressive fresh, "triumphant" temperament which, even in the exciting symphonic climaxes, does not disturb his astonishing rhythmical balance. Ashkenazy's dynamic execution reveals still greater dexterity in the sharp *pp-ff* contrasts than in the dynamic gradations; a sudden change of touch splashes some new color. Ashkenazy's cantilenas further confirm his intimate sense of nuance. His piano sings. From the very first notes of the Sonata's second movement we are struck by a deep, sensitive—a speech-like "intonation." Perhaps the most personal feature of Ashkenazy's art—imparting an inner pulsation to his performances—is the delicate variability of his tempos, even where the score fails to suggest it. Happily, these "emotional flights" are consistently followed by a return to the original speed.

In Liszt Ashkenazy discloses a somewhat different artistic personality. His "Feux Follets" lacks that stunning musical and pianistic perfection which characterize his performances of Russian music. We have had previous "Feux Follets" renditions by Grundess, Kitain, Kentner, Lympany, Darre, and lately an "A plus" version by Ruth Slenczyska. Some fortunate collectors boast a recording of Liszt's own pupils, Lamond and Friedheim. While differing in velocity and tempo, Liszt's proteges resemble one another (aside from their technical shortcomings) in a constant emphasis on the leading eight-note motive. Most intriguing of all is the common inclusion of some unmarked accelerandos (bar 108 on), which they possibly adapted from the master himself. Ashkenazy alone has used these agogic adjustments. Incidentally, his alma mater, the Moscow Conservatory, has on file nearly every important historical piano recording since 1897. Unfortunately, Ashkenazy's "Feux Follets" surpasses earlier recordings mainly for speed alone. The "eight-note motive," in the "Marcato" episode, is a bit scorched by the fire of his technique. Surely this is not the type of fire Liszt intended for his "Firefly."

Ashkenazy's version of the "Mephisto Waltz" invites further criticisms. Certain fragments are rendered magnificently, especially the elusive light skips alternating with the wild roar of the five convulsive chords—a unique manual achievement. Also impressive is the way he saves his energy for climaxes. But his "Mephisto" is uneven. From a purely pianistic viewpoint, certain passages are less powerful than, for instance, those offered by Cziffra (octaves) or Kapell (the Finale). And from a musical viewpoint, Ashkenazy still fails to subordinate quite fully the individual episodes (monumental or amiable) to one integral line of development. *His* devil is still too good-hearted; the sweetly-luring mephistophelian cantilenas, meant to tempt Faust into seducing the raven-locked virgin, would perhaps persuade Faust—but not us.

Cziffra, who recently fled from Hungary, has made a recording consisting exclusively of his own transcriptions, paraphrases, and improvisations. This "sensational" surprise (music-wise as well as publicity-wise) represents a strange mixture of the useful and the superfluous. The blurb artist's contributions ("not since Horowitz," "not since Hofmann") are of dubious value. Will Cziffra's artistic career be advanced because "he plays the double-octaves faster than any other pianist"? Cziffra's own penchant for the sensational emanates from his performing and composing style; it is manifest in the choice of material: "Hungarian Dance," "Sabre Dance," "Blue Danube," and "Bumble Bee."

Transcriptions or paraphrases have their place, but Cziffra's elaborations only tend to justify the familiar objections raised against this genre. He uses his paraphrases as an outlet for his unrestrained passion for technique. Say rather pyrotechnics!—reflected in a flow of phenomenally fast, loud, and difficult thirds, sixths, octaves, and other devices of modern virtuosity. The melodramatic, tremulous imitation of xylophone or balalaika conjures up images of outdoor cafes and calls for an obbligato of beer on tap. Cziffra's acrobatics serve mostly to confirm his power, flexibility and, especially, his endurance, which certainly exceeds that of the listener. (Moreover, does piano literature really need new paraphrases of works elaborated so remarkably by Liszt, Tausig, or Godowsky?)

ON THE credit side, two of Cziffra's paraphrases are outstanding. His "Bumble Bee" (buzzing as though stung by a wasp) affords glimpses of imagination and becomes, under Cziffra's athletic fingers, an excellent piece of musical mimetics. Even stronger is his "Sabre Dance," the merit for whose harmonies must be shared with the original composer. Such appealing pianistic impact will fill with envy some virtuosos in search of less outworn encores. In general, even the aggressive but electrically charged technique sometimes convinces, indeed transfixes, and momentarily recalls Horowitz. Had Cziffra overcome his passion for tempos, power, volume; had he edited his improvisations; and had he but limited himself to two or three of the best transcriptions, his contribution would have been of real value.

Ashkenazy and Cziffra symbolize two pianistic movements—that of Russia and that of West. In both, great emphasis is placed on developing technique. The young Westerner perhaps too often cultivates technique to manifest his fluency and speed. The young Russian masters technical accuracy in an attempt—not always successful—to project a more concrete artistic picture. Both schools are lacking in the *broad* development of imagination and, meeting at that point, jointly symbolize this Spiritless Musical Epoch.

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It Takes Two (Speakers) to Stereo

By NORMAN EISENBERG

MOST of what was heard at the recent New York Audio Show emanated, naturally enough, from loudspeakers; that is to say, batteries of loudspeakers—two, three, sometimes four in number—operating from stereo sources, whether disc or tape. Because it takes at least two for stereo, the high fidelity enthusiast must anticipate some such grouping in his own home; this point at least is indisputable. The question, then: Which two?

The person starting with no speakers has it easiest; he need not worry about matching a new speaker to his present one, but can get a pair of matched speakers right off. The owner of a present speaker system has something of a problem, particularly if that system embodies a corner type—for the huge corner speaker, that perennial staple of monophonic hi-fi, is all but gone from stereo. One exhibitor at the show was indeed using two corner systems for stereo, but these units were not in the corners. They were placed against a wall, the triangular backs exposed, and looking quite out of place. The simple fact is, two corner speakers are not generally regarded as suitable for stereo. To begin with, two opposite corners in an average room are likely to face into two acoustic environments that are different enough to unbalance the two sound channels. Then, too, the channels are liable to clash instead of blend, thus impairing the very naturalness of sound that is stereo's chief virtue. As it happens, this bit of intelligence should not prove too tragic for most people; in the average apartment or living room there is no available corner for a first speaker system let alone a second one. Additionally, for those who already have spent a considerable sum on an expensive corner speaker, the cost of a duplicate system may well be a deterrent to making the transition to stereo at all.

This does not mean that the corner speaker owner is to be denied stereo because of a big investment for monophonic sound. The spatial effects and depth of the new medium can be achieved by using a corner speaker and one along-the-wall speaker, carefully chosen and judiciously placed in the room. In fact, most of the corner system people, including the redoubtable Paul Klipsch himself, are offering along-the-wall "add-on" units for just such installation.

These new "add-on" speakers use components that are similar in efficiency and tone coloration to the elements used in corner systems made by each manufacturer. These new speaker systems also are smaller and lower in cost than the original corner systems. So far, so good. But the virtues of a relatively low priced, compact unit that can be added conveniently must be qualified by a peculiar kind of abridgment that is unique to stereo. The particular add-on speakers being offered are not full-range reproducers; the bass below 300 cycles or so (the exact frequency varies) just isn't provided, on the theory that tones so far down are not heard stereophonically anyway. Theoretically, there is no need to have both speakers reproduce them; send all the bass from both channels into the original big speaker and let the second speaker cut in above that point. The "stereo effect" still may be enjoyed.

Theories of this sort can be argued back and forth. But if stereo is to be construed not merely as a gimmicky sense of directionality, but rather in terms of more *musical* fulness and tonal naturalness, then the admitted compromise of the no-bass add-on speaker may be, for many listeners, too much of a compromise. The musically oriented may well ask: Why bother recording two full channels, why have cartridges and amplifiers that provide full response on both channels, if only one channel carries all the bass? The elimination of tones below, say, 300 cycles on one channel does seem somewhat degrading when you consider that 256 cycles is actually middle-C on the keyboard, and there are three good octaves below that frequency that are used in music. The lowest fundamentals of such instruments as the bass viol, tuba, and clarinet lie within the first two octaves; many more fundamentals, including those of speech, fall in the third and fourth octaves, up to about 500 cycles. Consequently, the no-bass add-on speaker—while it may indeed produce a stereo effect—can cause the fundamentals and overtones from some instruments and voices to be heard from different sides of the room.

It is generally agreed that the best stereo comes from identical speaker systems that are not corner types. Consequently, if the present speaker is an along-the-wall type and seems satisfactory, the simplest thing to do for stereo would be to get another one exactly like it. If the present speaker is unsatisfactory, or if a system is being started from scratch, there are any number of good sounding units available. These full range systems may be bought in pairs at a total cost that is sometimes less than what one might have spent some time ago for a single, large speaker system. Some are small enough to sit on shelves; others are floor models but not so tall or wide as to become obtrusive, even when two are used. These modestly proportioned units range in acoustic design from the miniature resonators to the types using the acoustic suspension idea. Many of them have been found to perform remarkably well on stereo. Another use for such a pair of speakers, in conjunction with a presently owned large speaker, might be to set up three-channel stereo in which the new pair handle left and right channels, while the original big speaker fills in a center, third channel.

FINALLY, some manufacturers are offering two matched speaker systems housed in one large enclosure, but so spaced in that enclosure as to provide stereo separation. These systems, while generally the most expensive, are no better or worse than pairs of individual speakers of similar acoustic properties.

This much appears certain: Matched speakers make everything sound better, even single-channel material. And on stereo, dissimilar speakers are apt to prove unsatisfactory, in terms of balancing both outputs for a natural, rounded sound. In any case, the better the individual speakers, the better will be the sound—stereo or monophonic. The really inferior speakers, even when used on stereo, will sooner or later become less than satisfactory to the critical ear. In other words, any two speakers can provide a stereo effect. Whether this stereo is truly high fidelity is another matter. Obviously, the prospective buyer should listen long and carefully before buying.

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Christoff's Complete Moussorgsky

By VICTOR SEROFF

THIS latest opus of Boris Christoff (Moussorgsky's Songs [complete] Ang. DL/x3575, $24.98) is a monumental work which deserves a place next to his well-known recording of Moussorgsky's "Boris Godounov." It is presented on four records accompanied by a luxurious album, eighty-five pages long, containing three articles about the music by Guido Pannain, Joseph Kessel, and Vladimir Feodorov, a short biography of Christoff, reproductions of photographs, paintings, and sketches, and the texts of the songs in English, French, and Italian beside the original Russian. Another rather unusual feature is included in this comprehensive brochure—Christoff's own analytical and biographical commentaries on each song, originally written in Italian but translated into English and French.

It is the final product of years of thorough research and painstaking study of a subject for which Christoff feels not the mere interest of a performing artist but almost a fanatical love. During the past years, whenever I saw him he would, sooner or later, speak of his project—to record all of Moussorgsky's sixty-three songs—speak of it as if there was nothing else in the world that could interest him, and as if he were repeating Father Pimen's words in "Boris Godounov": "One more, the final record, and my annals are ended, and fulfilled the duty laid by God on me a sinner."

Sharing her husband's passionate enthusiasm for the Russian composer, Mrs. Christoff told me that whenever they visited her relatives Boris was always greeted with the same question—"What's new about Moussorgsky?" and forgetting everything else, Boris would regale them with his latest discoveries. "Now, at last Moussorgsky is out," he wrote me recently. "I think it is really beautiful; but I should be modest—you may find many faults with it."

Christoff need not be modest about it. Indeed, he can be proud of his latest achievement. Every song is presented with that perfection of delivery and understanding of the composer's intentions for which he has been acclaimed ever since he started on his concert career. And his commentaries certainly serve as a valuable and intelligent guide to the comprehension of Moussorgsky, the man and the artist.

The very nature of Moussorgsky's Melodies, like all Moussorgsky's compositions, call for an interpretation which goes beyond mere singing—only a singer endowed with exceptional dramatic gifts can project the full meaning of Moussorgsky's ideas, recreate the mood and emotions intended by the composer. In our generation two men have been equipped with these qualities—Chaliapin and Christoff. Only they have succeeded through their "acting in singing" in conveying both the tragedy and the bitter sarcasm of Moussorgsky's creations. The greatness of both men's portrayal of Tzar Boris Godounov was due to their exceptional acting.

This gift of mimicry, of projecting a character or a mood through, sometimes, the mere intonation of a few words, has stood him in good stead, for among these sixty-three *Melodies* many are recitatives—spoken to the accompaniment of music. Christoff's immitation of a child and a nurse in the selection grouped under the title *Detskaya* ("In the Nursery") is a vivid example. These charming pieces merit a special mention in the history of music, for they have influenced not only the Russian composers, including Prokofiev and Shostakovich, but both leaders of the French "modern" school, Ravel and Debussy. Personally I feel that among all Moussorgsky's compositions written in the lighter vein they have far more value than for instance the two "musical satires" "The Seminarist" and "The Puppet-Show." In the first Moussorgsky ridiculed the old-fashioned Russian educational system; in the second he portrayed the antagonism then prevailing in Russian musical circles against any innovations, against what we would call today "modern" or "contemporary" art.

Essentially Moussorgsky was a tragedian, a troubadour of "The insulted and injured." His "Savishna," "Calistratus," "I am Rich in Palaces," "Sleep, Son of Peasants," to name a few, testify that his heart, the heart of a born aristocrat, was closer to the "down-trodden" Russian people than to the so-called members of his own class. The bitter irony, the sharp sarcasm are just as vividly reproduced in Christoff's performances, as are the composer's subjective emotions caused by his sad and lonely existence—"We Parted Proudly," "Desire," and "Cruel Death"—an epitaph, all three dedicated to Nadejda Opotchinina, the only woman with whom Moussorgsky was ever in love.

This collection which spans a whole gamut of musical expressions from the funereal and morbid to the hilarious, is grouped into four major sections: "Songs of Youth," "In the Nursery," "Sunless," and "Songs and Dances of Death." The first section, containing some eighteen Melodies (songs and recitatives) was composed during the first ten years of the composer's musical activities. But as Christoff remarks in his foreword: ". . . it is impossible to divide Moussorgsky's artistic life into periods of rise and decline, since, on the contrary, Moussorgsky's work keeps to a uniformly high level from the start." Indeed, the very first song "Tell me, star, where are Thou?" sets a true Moussorgsky tenor to the entire collection. It is mysterious and sombre in color, and dramatic in its expression. In this simple, short, typically Russian song, lasting only five minutes, one cannot fail to recognize all the potentials of Christoff's art—the fine shadings of nuance, his superb legato.

Each following song is treated with the same care, as if each one of them was the only masterpiece of the singer's choice. Naturally it is a matter of taste which to single out, but in my opinion the most powerful were written in the last part of the composer's life, when disillusioned and lonely he found solace in his friendship with Count Golenistchev-Koutousov.

Having said all one can about Christoff's art I must also congratulate Alexander Labinsky, the pianist who accompanied him, on his outstanding ensemble work.

Christoff as "Boris Godounov."

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*audiofacts

How big is the move to stereo?

How much has stereo sound captured the imagination and fancy of the American public? Everyone knows that there is a "stereo boom" underway—the advent of the stereo disc seems to have made the public really aware of "three-dimensional" sound. But most authorities publicly state that despite the assured popularity of the stereo disc, the best stereo sound will continue to come from tape recorders.

Are tape recorder manufacturers ready for the stereo boom? How much has stereo impressed the people who make recorders? Probably the best source for this information is the authoritative Tape Recorder Directory, now in its tenth year. The latest issue lists over 300 models. Of the basic models, 113 are completely monaural, 39 have stereo playback, and 29 have stereo record and playback. In other words, about a third of them have some stereo feature. The 1955 Tape Recorder Directory listed only six stereo machines out of 110 total—that's how far stereo tape recorders have come in three years.

Another clue to the trend is provided by a leading tape recorder manufacturer who has recently been selling three stereo machines to every 2 monaural units. A year ago the ratio was reversed. And 2 years ago, the company didn't even make a stereo machine.

If you're trying to decide between stereo and monaural—or have already decided and now wonder what make or model of tape recorder to buy—you'll want the new 1958-59 Tape Recorder Directory, just off the press. It's absolutely free, published as a service to the tape recording industry by Audio Devices, makers of the famous Audiotape magnetic recording tape. To get your free copy, send a card to Dept. AS, Audio Devices, Inc., 444 Madison Avenue, New York 22, N. Y.

*one of a series

EARMARKS

Popular Folk

THERE was a time, still remembered, when a man who wanted a folksong on record had to trudge over the meadow and through the woods before he could come close to a Josh White, a Burl Ives, Woody Guthrie, or Leadbelly. Long before this, no amount of trudging ever produced anything more rewarding than a disc of "Home on the Range" as sung by someone who had been pried loose from "The Telephone Hour."

Now, since we are the sort of person who latches on to frog calls at just the moment that bird whistles are really coming into their own, or vice versa, we prefer not to make any predictions. We are here to say, though, that an uncommon quantity of folk-inspired material has been issued in the past four or five years; that more than one hopeful newcomer has learned to sing, and to record, such erstwhile esoterica as "Jack o' Diamonds," "Boll Weevil," or "Blue-Tail Fly"; that someone must be purchasing these recordings, or we should still be trudging over the meadow and through the woods; and that among all those who now record, only a few will have heard of "The Telephone Hour."

Take, for example, a random group of recent offerings. These records, although by no means representative of the entire effort being put forth in this area, do indicate continuous activity. They are: "American Favorite Ballads," Pete Seeger (Folkways FA 2321, $5.95); "Belafonte Sings the Blues" (RCA Victor LOP 1006, $3.98); "The Ritchie Family of Kentucky" (Folkways FA 2316, $5.95); "Brother John Sellers Sings Blues and Folksongs" (Vanguard VRS 9036, and not to be confused with an earlier issue, VRS 8005, bearing the same title, $4.98); "Songs with Guy Carawan" (Folkways FG 3544, $5.95); "Documentary Talking Blues" (Counterpoint CPT 550, $4.98).

The traditional materials stem from labors of the collectors and collators: the Lomaxes, Cecil Sharp, and others, all of whom can be found listed in each other's bibliographies; and from scattershot compendia like the self-styled Sandburg "ragbag of strips, stripes, and streaks of color from nearly all ends of the earth," published in 1927, and known as "The American Songbag." They also stem from individual and family sources, as preserved and handed down orally.

Add to this the somewhat independent blues tradition, which dates prior to W. C. Handy's first published blues of 1914. Fragments echoing a folk blues tradition had begun to be published as early as 1896. These were enriched and expanded by a number of performers, composers, and just plain individuals in the four decades that followed. More recently, the late Bill Broonzy carried the tradition on.

Altogether, the various traditional groupings now available to a younger generation represent some fifty years of collecting activity, plus a root span which, especially in the case of Eng-

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lish ballads and their derivatives, goes back to the eighteenth century and beyond. It is a diversified, challenging repertoire. No wonder it is being worked.

Pete Seeger is a traditionalist and scholar with flair for his subject matter. His attack is racy and bouncy; he likewise courses through each and every one of his songs as if he could reach out with one hand lifted momentarily from the fret of the guitar or banjo and touch that man, that child, or that group, which he knew would be there. This gives his renditions a sort of urgency—his own dedication to performing is behind this, too—which somehow disposes of the feeling that we are hearing him by mechanical means. Many songs come alive with him. From this collection, "Sally Ann," "Poor Boy," "The Fox," and "Black Girl" could be cited.

Belafonte is new at blues, and in this first attempt apparently not certain of where he fits the pattern, or could make it fit him, to such an extent that he has permitted a ballad like the Johnny Mercer-Harold Arlen "One for My Baby" to be palmed into the deal. We are not so much inclined to carp at this fuzzy stab at eclecticism, as at the disingenuous disclaimer supplied by liner-commentator Nat Hentoff. "By blues, incidentally," he puts forth, "I do not mean that the songs are strict blues in terms of bar and chord structure, but that the feeling and the wryly unconquerable spirit of the blues pervade all the numbers." The wryly unconquerable spirit here referred to, we surmise, is that of the record's producer, who should know a selling title ("Belafonte Sings the Blues") when he sees one.

FOR all this, Belafonte does dig into the material, and he does come up with emotionally potent projections of a number of fair-to-good songs. We could name "Cotton Fields," "In the Evenin' Mama," and "Sinner's Prayer" as among the good. The liner, incidentally, credits "God Bless the Child" to Bessie Smith, and there may be some poetic truth to this, but Billie Holiday's song is generally ascribed to her and a collaborator named Hertzog.

More than once, Belafonte demonstrates that he has a sharp ear for the idiom, and shows no reticence about breaking forth into the impromptu chants, ejaculations, and hollers that belong to the folk tradition of blues song. All this sounds, and is, a little self-conscious, but is conceded to be within the province of art song. If blues are to be known to more than a handful of connoisseurs, certainly Belafonte is one of the very few

(*Continued on page* 70)

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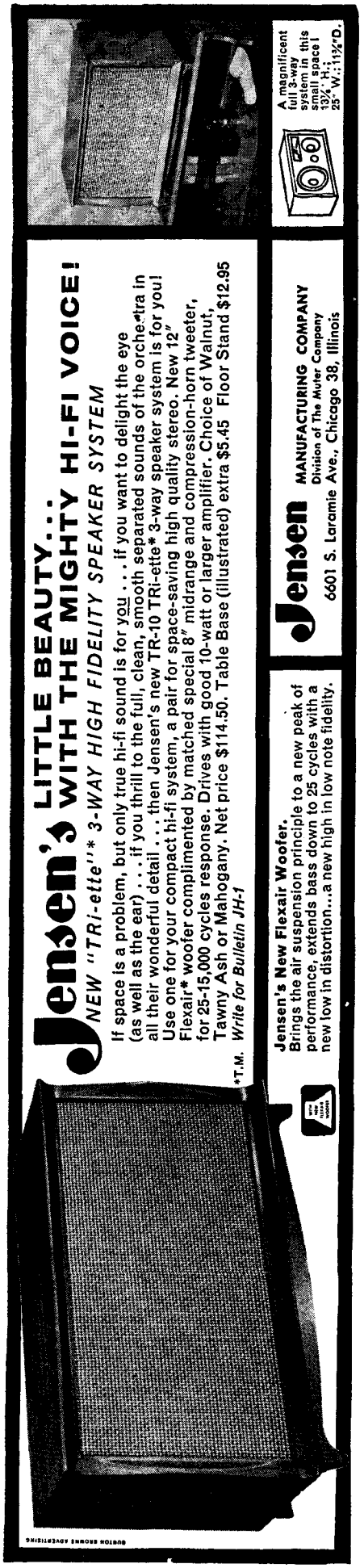
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THE OTHER SIDE

STEREO FROM DG AND EMI

LONDON.

AS IN the early days of LP, students of national character should find valuable data by comparing the divergent reactions to the latest recording developments to be observed here and across the Atlantic. While the U.S. public appears to have responded to stereo with interest, progress is likely to be much slower in this country despite the fact that, on this occasion, all the major companies are pulling in the same direction. Once again we see sections of the trade belittling current achievements because they fear a vacuum—a period during which many customers might refrain from buying any more monaural discs, while not yet ready to embark on a stereo collection; once again we see letters from musiclovers, who resent their records and equipment becoming out-of-date, trying to convince themselves and others that stereo is only another "new toy" devoid of aesthetic significance.

One such writer recently invoked the famed Bayreuth acoustics as an argument against stereo by virtue of its perfectly blended directionless orchestral sound, but failed to say whether he would like to subject the singers in the Festspielhaus to the same conditions, or if he favored the use of the Bayreuth pit for performances of, say, Mozart piano concertos. Another correspondent extolled the pleasures of scorereading, asserting that spatial considerations found no place in the composer's creative activity.

October finds DGG entering the stereo market with a rather more varied list than those so far offered by the two big groups, and we can gauge the importance which the German company attaches to the prestige value of keeping abreast of its rivals when we realize that, because of the present shortage of stereo presses in this country, DGG is obliged to send the finished discs from Hanover by air with a resultant net loss per copy of some thirty-five cents! This opening salvo contains only records not previously issued in monaural form; it includes Bruckner's Fifth and Schubert's Ninth (both by the Bavarian Radio Orchestra under Jochum), Beethoven's Fifth and "Consecration of the House" (Berlin Phil./Maazel), "Also Sprach Zarathustra" (Berlin Phil./Boehm), Haydn Flute and Oboe Concertos, Brahms's F minor Quintet (Bernathova and Janacek Quartet), his early Sonata in the same key (Kempff) and a collection of his songs (Fischer-Dieskau & Demus), as well as two operatic discs—an abridged "Traviata" (with Stader) and, rather oddly, excerpts from Moniuszko's "Halka."

Prominent among the EMI stereo releases announced this month are the Callas/Gobbi set of "Il Barbiere di Siviglia," Schwarzkopf's familiar collection entitled "Songs You Love," the Karajan/Philharmonia performance of "Pictures at an Exhibition," Dvorak's Cello Concerto (Starker), Beecham's inimitable performance of the "Peer Gynt" music, Sibelius 1 (Sargent), Tchaikovsky 5 (Silvestri) and Menuhin's brand-new version of the Brahms Concerto with Kempe and the Berlin Philharmonic (also featured in the latest monaural list). Decca continues to draw on the large three-stage list announced in August; the more recent arrivals include Backhaus's athletic but none too poetic account of Beethoven's G major Concerto (with Schmidt-Isserstedt and the Vienna Philharmonic), and, on RCA, a Monteux-directed "Scheherazade" which, for all its good qualities, is no match for the outstanding Beecham disc.

SO LONG as, owing to the dearth of suitable equipment, stereo lists fill a role that is largely decorative, we can expect monaural issues to arrive in accustomed profusion—especially at this time of year, when the autumn evenings are drawing in on us at an alarming rate and we summon Loge from his current habitat at Covent Garden to protect us from the chill winds. This month two new labels, long familiar to *SR* readers, make their first appearance in our midst: Camden joins the Decca group and Philips has secured the European rights of the interesting Caedmon catalogue which specializes in the spoken word. The latter's initial offering includes some of the unique readings by Dylan Thomas, a collection of "Nonsense Verse" by Lewis Carroll and Edward Lear featuring Bea ("Auntie Mame") Lillie, Cyril Ritchard, and Stanley ("Alfred P. Doolittle") Holloway, Basil Rathbone reading Edgar Allan Poe, Burgess Meredith in "Everyman" and some Grimm Fairy Tales told by Joseph Schildkraut. The first batch of Cam-

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den issues (rather high-priced here, at almost $4.00 per disc) is predominantly "popular" in content, but by including Koussevitzky's performance of Beethoven 5 and a collection of Irish Songs by John McCormack kindles the hope that Toscanini's New York Philharmonic recordings (especially Beethoven 7) and vocal discs by such as Ponselle, Martinelli, de Luca, and Pinza will not be long delayed.

The senior RCA label continues to provide an odd mixture of important re-issues and new trivia. Everyone would agree that the Verdi Requiem under Toscanini and Chopin Polonaises played by Rubinstein should reappear without delay now that they are no longer to be had from HMV, but at the present rate it will take years to restore the countless fine performances which Hayes has lost; new recordings of the type currently favored by RCA are poor substitutes for the missing treasures.

NO ONE could possibly accuse EMI of failing to provide sufficient nourishment in its October menu, though at the time of writing we are still studying the bill of fare and have yet to sample the main courses. These include the long-awaited Klemperer version of the Ninth Symphony (on three sides, with a selection from the "Egmont" music—featuring Birgit Nilsson—as "fill-up"), the second half of Act 3 of "Die Walküre" (plus the Senta/Dutchman duet) with Hotter, Nilsson and the Philharmonia under Ludwig, the Schwarzkopf/Gedda/Kunz set of "The Gipsy Baron," LP transfers of Gigli's "Cav" and "Pag" sets, the Menuhin/Kempe Brahms Concerto, another "New World" Symphony (Berlin Philharmonic/Kempe), Oistrakh and Yampolski playing sonatas by Beethoven (Op. 12, No. 3) and Brahms (D minor), "Rigoletto" highlights (Callas/Gobbi) and, for "Junior" with love from Uncle Herbert and his Boys, "Peter and the Wolf" (narrated by Peter Ustinov).

Lastly a note about that favourite pastime among record companies, the game of "International Musical Chairs." Mercury has severed its ties with the Pye group and has found a new haven *chez* EMI. No doubt this is a further symptom of the general malaise which has afflicted Pye's Record Division for some time past; there are even rumours suggesting that Pye has lost much of its interest in the record business and is considering an offer from film magnate J. Arthur Rank for Nixa Records and Pye-Barbirolli. Meanwhile the Mercury catalogue will disappear and re-emerge for the second time in recent years!

—THOMAS HEINITZ.

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By MARC BLITZSTEIN

"DIE DREIGROSCHENOPER" ("THE THREEPENNY OPERA"): *by Kurt Weill, with Lyrics by Bertolt Brecht; in German; supervised by and starring Lotte Lenya; Orchestra and Chorus conducted by Wilhelm Brückner-Rüggeberg; produced in Berlin, Germany.* Columbia, 02L 257.

ONCE again I can report on a fine and loving recording by Columbia of a Weill-Brecht opera. Possibly I should not be writing this review at all. I have been closely associated with the "Threepenny Opera." Indeed, were you to pass the marquee at the Theatre de Lys—where its New York stage production, using Weill's un-retouched score and my English version of Brecht's text and lyrics, has been brought back and is now in its fourth year—you might imagine that Weill and I collaborated on the original. Perhaps doing this piece will make it clear once and for all that I regard my rôle as that of a relayer, a middleman; I have simply made negotiable to our American audiences an opera I have adored since my Berlin student-days. All translations—all, I say—are bound to be failures; one must be content to settle for that which fails least. The most I can give my translation is that it is much better than several I have read by other hands.

There have been so many recordings of the "Dreigroschenoper" that to call this one definitive is to stick one's neck out somewhat. I think of the old *Telefunken* set of discs (recently re-issued), how it suffers from inferior equipment and the sluggish tempos favored in the late twenties; of the Vienna album, which tries to "lift" the tone of the work by irrelevant operatics, stubbing its toe on the frankly *Kneipe* cabaret-delivery of the Jenny; of Klemperer's and Izler Solomon's treatments of the brass-wind suite, both obedient enough to the score, but showing only rarely the savagery and bittersweet melancholy of the spirit; of the assorted vocal and instrumental singles of Catherine Sauvage, Billy Vaughn, Juliette Greco, Hayman and Hyman, Marianne Oswald, Tito Puente, etc.—all more or less acceptable, although the singers are often weighted down by a self-consciousness amounting to awe. Only Louis Armstrong's superb vocal of "Mack the Knife" ("Moritat") and Turk Murphy's instrumental of the same tune (aptly called the "tune of the decade") have caught, in American terms of course, the sardonic insouciance asked for. (Lenya, Weill's widow, has said of Satchmo's record: "This, this I can put on Kurt's grave.") Actually, up to now the Theatre de Lys show-album has been as good as could be got; and that one is in my English translation, with its inevitable shortcomings.

Lenya herself caught the complete essence of the style in her recent Weill album (also by Columbia). And now here she is again; this time supervising the entire complement of numbers, recorded exactly as first conceived, as well as performing, better than ever, her portrait of Jenny: fiendish and ethereal, repellent and magnetic. She also does the Act II Finale, together with the Macheath of Erich Schellow and the ensemble; here she is furious, mad clear through, making of the piece a monumental clarion-call statement.

And, amazingly, she is the vocal bulwark of the final Act III chorale With a cast of singing actors ranging from first-rate to admissible, Lenya and her conductor Brückner-Rüggeberg (they also did "Mahagonny" together) have created for our ears the whole ambience—the snarl, humor, pity and back-alley beauty—of this rare work. The Peachum of Willy Trenk-Trebusch and the Mrs. Peachum of Trude Hesterberg are especially good: he with a sly subtle larcenous religiosity, she with a bludgeoning woman's-baritone-delivered cynicism, ambitiousness and covert sexuality. Johanna Koczian's Polly is charming, but a little less fine; one misses sustained vocal loveliness in the "Liebeslied" and "Pollys Abschied"; but she is excellent in the "Eifersuchtsduett." Schellow is only so-so (why is it so hard to find the right Macheath?); and the Streetsinger (Wolfgang Neuss) is the least good of the lot, seldom able to make a wavering melody-line tell dramatically. The gang is splendid indeed, particularly in the "Kanonensong." And the tiny orchestra achieves a balance and a tart precision that composers dream of.

OF COURSE, this album is not the whole work at all, just the musical numbers. "Die Dreigroschenoper" is written in the Mozartean *Nummeroper* form, with Brecht's fabulous dialogue

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alternating with the songs; a form not unlike present-day musical comedy. And it occurs to me that in the music Weill managed to weld three distinct methods in a perfect integer. There is the early-Italian-Handelian classical style of opera, whether serious or spoofed (Overture, *Morgenchoral, Reitende Bote,* and Finale III); there is the music-hall style, with conventional oom-pah accompaniment, which moves out into its own world through Weill's utterly fresh invention, both harmonic and linear ("Moritat," "Barbara-Song," "Tango-Ballade," "Unzulänglichkeit," etc.); and then there is that personal approach of his, used in most of the other numbers, whereby the easiest and most natural of melodies gets combined with the most experimental musical procedures of his day.

The prize of this new album is the addition, for the first time in German (whether onstage or in recording), of three numbers, or rather two-and-a-half. Neither the Mrs. Peachum of the 1928 Berlin production at the Theater am Schiffbauerdamm, nor Yvette Guilbert or Françoise Rosay in Paris could be prevailed upon to sing the excessively bald lyrics of the "Sexuelle Hörigkeit" (literally, "Sexual Slavery") it was even omitted from the printed piano-score, though it remained, and was ignored, in Weill's own microscopic neat handwriting in the full score. As to Lucy's aria "Kampf um das Eigentum," I should have included it if I had heard of it in time. It is strong and expletive, and Inge Wolffberg projects it here smartly. The "new" final stanzas of the "Moritat" which end the album were written by Brecht for the Pabst film of the work, made in German and French; they were never done onstage until the New York show. A word about the mechanical aspects of the album. *Live* sound itself would be hard put to it to equal the balance attained here. The *parlando* or *cantando* voices, solo or in concert, sound above and yet within the complex frame of the small set of instruments; the instruments, handling thick-spread chords or clear melody-lines or delineative rhythms, are helped by some wonderful sound-engineers at the Berlin Afifa Studio. The effect is a real gift to our ears.

And the format, including plan, photographs, drawings, selection of articles, and easily-followed translation of lyrics (done literally and literately by Guy Stern), has been arranged by Foujita, assisted by James Hall, with a taste that matches the work. Ben Shahn's drawings are so close to Lenya's evocation that Georg Grosz might be young again. Let me say it, and finally: a prize, a prize.

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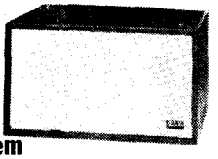

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THE AMEN CORNER

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THE "impartial observer" is of course a myth, and every once in a while this observer of the jazz scene thinks it is healthy to ventilate a few of his prejudices. If this has no other value, it may at least help the reader to determine whether THE AMEN CORNER is in hands which he would care to call responsible. I may say that where these prejudices have to do with matters of musical form, they are only generalities; I am quite aware that precious music may come out of any known form, may, indeed, make its own form as it comes. Here, then, are a set of jazz prejudices—which in some cases seem to me to be little more than aural tics. For convenience's sake, they are offered as dogma:

1. The Original Dixieland Jazz Band's original 1917-19 tunes ("Fidgety Feet," "Lazy Daddy," "Bluin' the Blues," etc.) are among the finest jazz themes extant.

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3. Louis Armstrong's Hot Five and Hot Seven recordings of the middle '20s are still the richest body of work from one group in the history of the literature.

4. No big-band music in the jazz archives has the fascination of the best small-band polyphony.

5. Pee Wee Russell has no competitors on the clarinet.

6. Most of the famous "swing band" recordings of the middle '30s (Benny Goodman, Artie Shaw, Glenn Miller, et al.) now give off a sense of slick packaging and mechanization.

7. The most stirring big-bands in jazz—a joy at best—have been those of Fletcher Henderson, Duke Ellington and Count Basie.

8. The late pianist Art Tatum, brilliant though he was, was also depressingly ornamental.

9. Jazz composition has, by and large, been tentative and short-winded. The mainstay of jazz is still the individual musician, playing either solo or in collective improvisation. For one thing, he provides that fundamental of the music, the personal inflection of the instrument.

10. Most, if not all, of the top rank jazz players have been notable for their melodic gifts: Louis Armstrong, Jelly Roll Morton, Teddy Wilson, Dickie Wells, Miff Mole, Lester Young, Charlie Parker, Miles Davis, *et al.*

11. The enlargement of the jazz players' musical vocabulary which followed the development of be-bop has meant a new subtlety in the rhythm sections and a considerable enriching of the harmonic texture. It has not brought much by way of melody. On the other hand, it has led to a contagion of high-speed chromatic noodling, musically meaningless except that it demonstrates the player's grasp of the chords, from which we may some day be delivered.

12. The traditional 12-bar blues form has been the simple basis for an amazing number of variations, but it is currently being overworked to such a degree that one suspects the saturation point may be at hand.

13. The fluidities of the saxophones, no matter how well played, can grow tiresome without contrast, and on many saxophonic modern records one longs for the cutting edge of brass.

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14. So-called jazz criticism, or the expression of prejudices, as here, would save itself a great deal of trouble if it remembered that the arts wait on the appearance of remarkable individuals, and that there is no known ay to speed their arrival.

15. This department's theme song. Those jazz musicians who are looking for attractive themes might very profitably ransack the files of American light music, 1920-35.

Herewith a few suggestions from the new record lists. A little pantheon of players has been gathered to offer lazy, lovely solos on a blues and a quartet of choice ballads. The "Giants of Jazz" are Lester Young, tenor sax; Vic Dickenson, trombone; Roy Eldridge, trumpet; Teddy Wilson, piano; Freddie Greene, guitar; Gene Ramey, bass; and Jo Jones, drums. The tunes are "This Year's Kisses," "You Can Depend On Me," "Guess I'll Have To Change My Plans" and "I Didn't Know What Time It Was." This is mostly parlor music; Eldridge is in his mute and Young in his most meandering fancy, and the whole group seem to be in a lackadaisical delight (ARS G-444).

The fluegelhorn is a mellow, somewhat deeper cousin of the trumpet, and it is played by Clark Terry of Duke Ellington's band in both brisk d lyric moods and always with aste musicianship. He is surrounded by the pungent Thelonious Monk on the piano, Philly Joe Jones at the drums, and Sam Jones, bass. The result is a delectable account of five Terry originals and three other numbers. Quite apart from the disc's other blandishments, it is a must for devotees of the inventive Monk, who can scarcely be said to play second fiddle, or piano, to anyone. This pioneer among modern jazz pianists is increasingly notable for his blend of power and discretion (Riverside 12-271).

The late Ernie Henry, who died last December, was an alto saxophonist who is reported to have had doubts of his own abilities, but was welcome among some of the best modern jazz talents. "Last Chorus" is a melange of Henry's last recordings, with a variety of combinations, in one of which Henry's vigorous, singing alto is joined by Lee Morgan, trumpet; Melba Liston, trombone (one of my favorites, of either sex); Benny Golson, tenor sax; Cecil Payne, baritone ; Wynton Kelly, piano; Paul Chambers, bass; and Philly Joe Jones, drums. It would be impossible, in a limited space, to give the names and numbers of all the players, but I would not wish anyone to miss G. T. Hogan on the drums.

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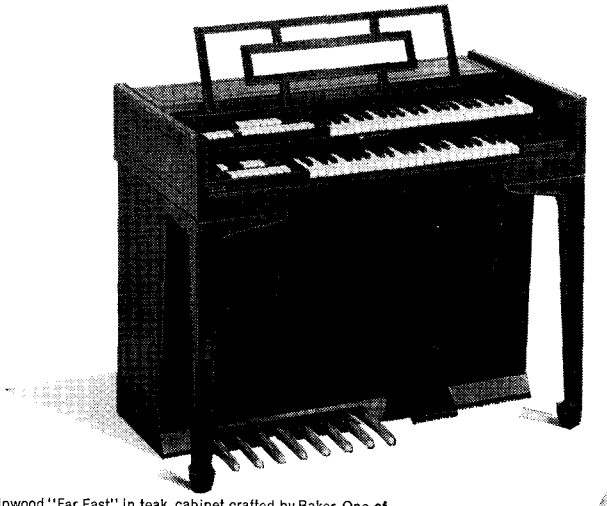

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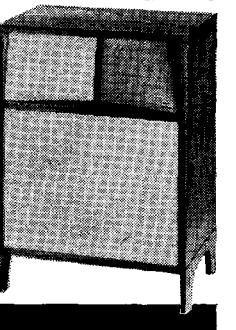

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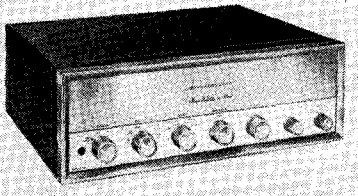

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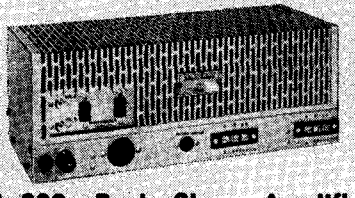

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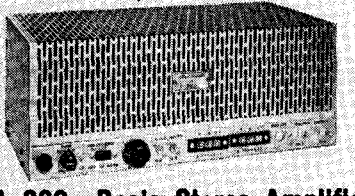

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New Opera Discs

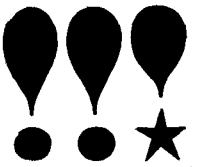
Continued from page 44

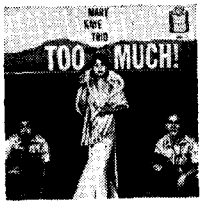
no complete or worthy recording of "Idomeneo." Nor is this abridged recording performed with justice or packaged with the illuminating care that once distinguished the Angel label. Whole scenes are omitted (notably the fourth of Act II and the fourth and fifth of Act III). We have given up insisting upon respect for the document, however, and have been beaten down into a muttering willingness to accept excellently performed abridgements. But here the singing and the Italian diction are generally uncertain and occasionally painful; among the performers, only the Elettra, Lucille Udovick, projects any dramatic conviction; Sena Jurinac, in poor voice, sounds like her former self only at full volume; Richard Lewis as Idomeneo sings with hobbling carefulness and swallows his words; and Simoneau, in charming voice, shows only the most listless interest in the character and plight of Idamante (whose father is, after all, about to sacrifice him to Neptune). John Pritchard's conducting adds nothing of crispness or distinction.

Angel has supplied this inferior and mutilated performance with a booklet containing a good historical note, a clear telling of the libretto's story by Dyneley Hussey, and an interlinear Italian-English libretto of the sections sung. But the Italian text is riddled with misspellings and omitted accents, and the English only faintly approximates the original ("How will this end?" is not the meaning, for example, of *"Oh qual contrasto!"* Nor is it a question that Elettra would have asked, even rhetorically.) In short, Angel 3574 C/L is valueless either as a fleshing of Mozart's opera or as a historical document. Glyndebourne and Angel, it is now clear, must look to the standards that have made their names glow. —HERBERT WEINSTOCK.

Fine "Meistersinger"

CONSIDERING all the musical and dramatic pitfalls, to achieve a reasonably well-integrated "Meistersinger" is a challenging task—the odds against performing it with excellence are downright forbidding. Yet the trick has been turned a surprising number of times on records, and never in a more delightful concord of all contributing elements than in Angel's new Berlin-made set (Angel 3572, $25.90). The impressive new arrival assumes primacy over London's long-





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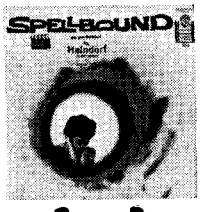

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standing favorite, but the virtues of the older set are by no means to be forgotten.

Angel's cast is an uncommonly strong one. Ferdinand Frantz is a towering Sachs, radiating humanity, wisdom, and nobility. The complex aracter of the shoemaker-artist is aptured more faithfully in the moments of asserted pride and commanding presence—Paul Schöffler in the London set brings more lyricism to the meditative passages. But the overall characterization is brilliant and the voice of imposing firmness and resonance, capable of managing the upper extremes with only a trace of strain while recalling elsewhere the massive yet warm quality that pervades Friedrich Schorr's recorded heritage. Elisabeth Grümmer is a charming, vocally adroit Eva, completely on a par with the more seasoned Gueden and Schwarzkopf, who preceded her in the role on records. Rudolf Schock is as good a Walther as one is likely to hear today, fervent, youthful and very musical, triumphing over a voice not schooled to ring out with the lyric freedom of the Slezaks and Wittrischs of yesteryear.

Outstanding among the *Meistersinger* is Gottlob Frick, whose Pogner booms forth his unctuous pronouncements with organ-like sonority, and ıstav Neidlinger, an exemplary ₋othner. For the part of Beckmesser Benno Kusche seems to have come up with the right combination of ingredients—a generous helping of venom, a judicious touch of caricature —and vocal abundance whenever needed. Gerhard Unger is no match for London's Anton Dermota as a vocalist. As David, however, there is something remarkably appropriate in his clumsy *Lehrbube*-voice—and this is meant in a complimentary sense. (Frantz, Unger, and conductor Kempe are also heard in Urania's earlier complete "Meistersinger.")

Add to the singers' impressive contribution the bewitching sounds of the Berlin Philharmonic that Kempe weaves around them, the sumptuous playing of the preludes and interludes, the spirited and meticulous choral work in Act III—and the sum total is clearly a rare artistic achievement. The engineering is superlative and Angel's visual presentation is up to the established high standard. The line-by-line libretto seems like an innovation of doubtful merit to this ner, though it might appeal to ѕome. It remains to be added that, although Kempe's brisk pacing achieves on five discs what other versions did on six, this edition is absolutely complete and uncut.

—GEORGE JELLINEK.

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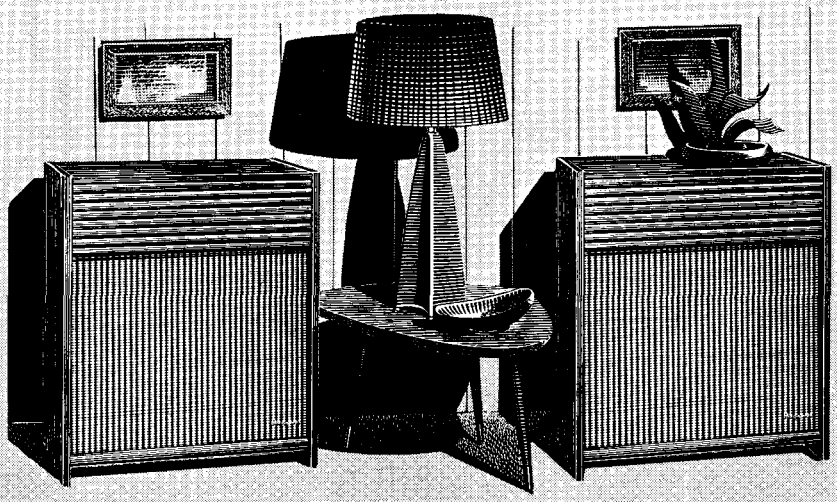

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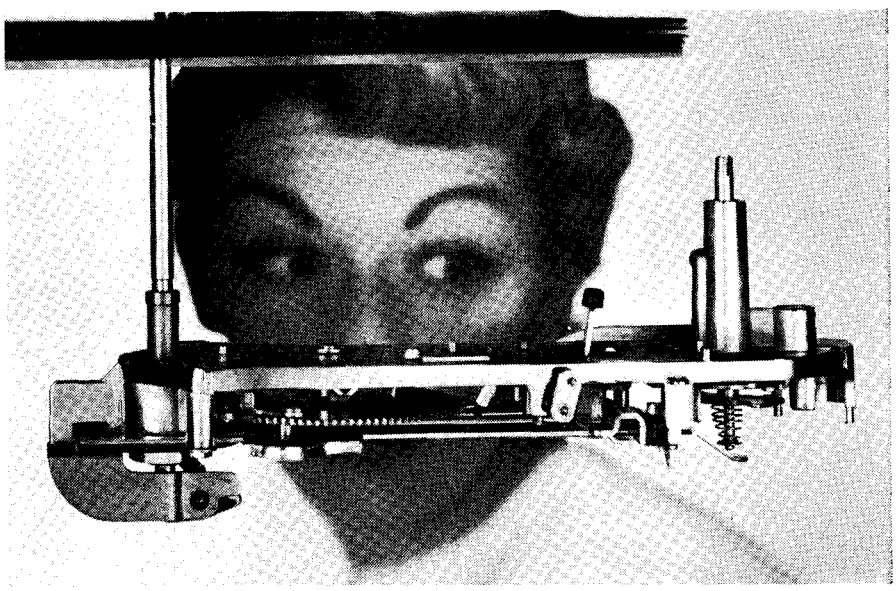

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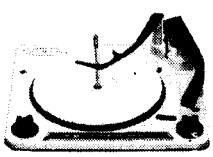

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Earmarks

Continued from page 61

who can bring this about. Grasping the blues from without, he has established some sort of high-water mark for what may turn out to be an incoming tide.

Jean Ritchie, in her "Ritchie Family of Kentucky," works from within. She was born into the tradition of mountain folk song and its predominantly English inheritance of ballads, ditties, hymns, play and work songs. In the record, she takes the listener to her family's home in Perry County, Kentucky, and introduces him to various strains of this tradition as she and other members of her family know it. The whole affair has a "family album" quality—which she freely admits—and as such offers from time to time some of the fidgety embarrassments which an outsider might experience on being presented to so overwhelmingly wholesome, prolific, and right-thinking a group of persons as the Ritchies are depicted to be. But along the way, she comes up with illustrations of the way folk song is heard—passed along—entwined with courtship, play, and work—that come as close to a living recreation of the tradition as anything that is ever likely to be produced on record. Photographs credited to her husband, George Pickow, help to illustrate the folder, and are thorough and moving in their honesty and understanding.

Brother John Sellers comes from within the tradition of blues and folk song, if we accept his Mississippi background as a shaping factor. Actually, although he does achieve moving results while working within the idiom ("Sally Go Round the Sunshine," "Boll Weevil," "John Henry") he seems to be headed, quite consciously and with knowing control of dramatic effect, the Belafonte way.

Guy Carawan, born of the tradition (his father knew songs and singers of his native Mesic, North Carolina), yet consciously veering away from it (he was born in Los Angeles, and seems to have discovered folk music when introduced to "a circle of city people") into experiments with hybrids and world folk song, can be heard as representing a number of younger seekers. This is a widespread, cosmopolitan group; already, it has occurred to some of its members, Carawan included, that more could be done with a body of traditional song than has yet been achieved. "The idea that folk songs can and should express the present as well as the past is very important to me now," he has written. Our only regret is that Carawan

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immediately narrows down this broad statement to a rather fixed and dogmatic interpretation. This is the same sort of expression set down by another pair of younger singers, Pat Foster and Dick Weissman, in their rather inept "Documentary Talking Blues."

The point that seems to have been missed is that peoples' songs (we use the lower case advisedly) have not only expressed peoples' complaints; they have also expressed their loves, their daily lives, their work and their play, their fun and their pathos. They have expressed everything that has ever interested people, and that is a lot more than we get from the genre-oriented song of protest, that tells us only how the bosses hung the union crew at half-mast. This diversion of folk material for ideological purposes is hardly new; some churches have been consistent raiders of folk sources for a good many centuries, and some of our more cogent religious expressions have derived from the process. But this, too, was a narrowing down.

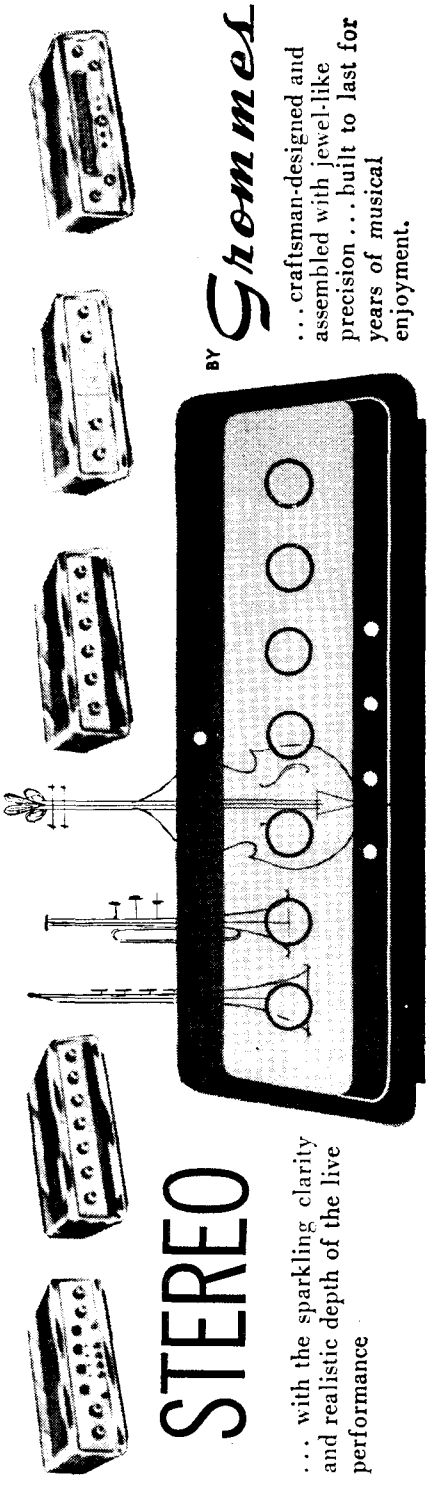
Perhaps it will occur to someone that the great, unexplored potential of the folk idiom is that it can be broad and contemporary as well as narrow and special. Then there will be a real need for interpreters trained in the tradition who can use their acquired skills to express something about our lives.

This may be the preparation which is now going forward, month by month, as our younger singers pour their efforts into the LPs that bemuse buyers of records. The LPs are essential, because they provide at least a partial livelihood to this new group, and this stimulates them to experiment, both within and without tradition.

These could be conditions favorable to an artistic development. The training ground has been provided. The past has been raked over. The groups of younger talents are waiting. One hesitates to predict that their outpourings will flower into a kind of opera or musical comedy, or operetta. These are the old terms. The highly explosive possibility is that the present generation of songsters could, if some of its members had the courage to forsake the easy life of the barefoot professional, create for us a wholly new and compelling form of musical theatre.

Perhaps the thrust for achieving this will have to come from others—composers, writers, librettists. It could still be a flowering. Without it, we are simply to be exposed for a while to another one-day wonder, a vogue that will pass, along with yesterday's hit song and cast-off bluejeans.

—Frederic Ramsey, Jr.



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LETTERS TO THE RECORDINGS EDITOR

AFTER SIR THOMAS, WHAT?

After reading Herbert Weinstock's "Two Views of the Berlioz Requiem" (*SR* Sept. 27) I wish to express my sincere agreement to his views except one. I still think that the recording by the Rochester Oratorio Society is the best. Dr. Hermann Scherchen sometimes takes the score too liberally. I do hope that Sir Thomas Beecham will find time to make a recording of this great piece of music. After him, who will have the ability to do it?

James C. Chang.

Los Angeles, Calif.

NOT A DE LUXE ONE

Would it not be possible to have the *Saturday Review* give explicit instructions on how to go about telling people in authority in the record companies that we do want those earlier Rachmaninoff recordings? Since money seems to be the single, surely audible voice, could we not somehow "promise to buy?" Only please—oh please—*not* one of those omnibus, de luxe, $100 sets.

D. MacGregor.

New York, N. Y.

Editor's Note: *RCA=Rachmaninoff Campaign Address: 153 East 24th Street, New York City.*

ORIENTAL VIRTUES

For some time I have been hoping that *SR* would carry articles about non-Western music, but have yet to see anything on this subject. The great traditions of classical music in India and elsewhere certainly deserve consideration in a world so needful of transcultural understandings of all kinds. It would seem to me that *SR* might even devote one of your musical sections to a survey of music in the Orient.

James H. Curtis.

Chicago, Ill.

Editor's Note: *There have been several on music of the East from time to time, and there will be more, as circumstances warrant.*

ENGLISH AS SHE IS SUNG

After reading I.K.'s review of the "Vanessa" recording, I heard Leontyne Price sing some of Barber's "Hermit" songs. I thoroughly enjoyed her singing, but understood very little of what she said. I had previously heard her with the San Francisco Opera in "The Carmelites" and could not understand what the critics meant when they praised her, as well as Dorothy Kirsten, for fine diction. They were both unintelligible to me. I have heard a great deal of opera in English and cannot remember a single occasion when the soprano singer was able to project the text clearly and understandably.

When I.K. praised Patrice Munsel's diction in "La Perichole," I listened carefully and found that the "musical"

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numbers were understandable, but the "operatic" singing was quite undecipherable. The same was true of the Mozart ("Flute" and "Cosi") women. They could be understood in dialogue or recitative, rarely anywhere else.

MARVIN FRIEDMAN.

Los Angeles, Calif.

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NO USERS OF USSRs

FOR A LONG time I have wanted to write concerning the invasion of our country by Soviet artists. It does not seem logical to me that we accept these people in our midst when at the same time their despicable rulers insult our country day by day with the most hateful words that can be put into print. Let us not forget that the Soviets are still our most deadly enemies. A November 1957 proclamation of the Soviets says: "The U.S. is the chief enemy, the center of world reaction, the sworn enemy of the people." In spite of this we accept their Oistrakhs, their Gilels', their Kogans, their ballet, etc. and we let them take our dollars to make war on us, for every dollar that these people are paid in royalties for their recordings goes to strengthen Russia.

When it was announced that the U.S. and the Soviets had reached an agreement for a cultural exchange of artists many people felt that it did not make much difference since the exchange was to be "cultural." Well, the Soviets think it does make some difference because the Soviet Ambassador boasted that the agreement was the most important achievement in his five years in Washington. Judge Robert Morris, former chief counsel of the Senate Internal Security Subcommittee, warns that in the "cultural exchange" idea "we are losing our shirts to the Russians. Every delegation from the Soviet Union to the U.S. is an undercover for espionage," he declared.

DAVID FONSECA.

Chattanooga, Tenn.

CALLAS VS. THE FIELD

IF MR. WILLIAM H. REITSCH (Letters to the Recordings Editor, *SR* July 21) is correct, that the voice of Maria Callas will be "the standard for the next millennium," our portion of operatic history bears a sharp stigma. This incomparable artist's most ardent admirers (particularly Mr. Herbert Weinstock) have almost universally admitted hers to be a voice limited in both size and quality. Musical genius and dramatic flair cannot substantially alter natural endowment. This avowal comes as all the more surprising when one considers that during recent years Mr. Reitsch's West Coast section has heard the sumptuous voices of Mmes. Rysanek, Nilsson, Milanov, Schwarzkopf, and Farrell with De los Angeles and Cerquetti and other talented ladies within reasonable hearing distance.

JOHN M. GEHL III.

New Orleans, La.

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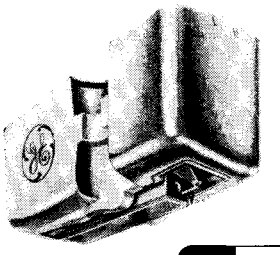

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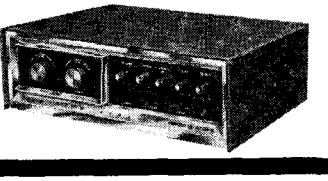

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Ford Grants

Continued from page 13

exceed $14,000, and when this amount is distributed equally among 100-120 faculty members, the per capita annual share will always be around $100.

A Kentucky college boosted faculty salaries two and three times the amount received from the investments of the Ford grant, so they, too, felt the grants were negligible in solving the problem of faculty salaries. A Tennessee college with an income of only a little over $2,000 from the grants, for a salary budget of $60,000, felt the financial gain from this source was not great in itself, but that it did stimulate other gifts. An Idaho college received roughly $6,000 per year income from the Ford grant. "We thus have been able to underwrite what amounts to the salary of one faculty member." Another university, which gained $200 per year for professors from the grant, feels that it needs an increase of at least $2,000 per year for each of them.

Bowdoin College president James S. Coles expressed the feeling of many when he wrote:

"The problem which Bowdoin College faces, and all the colleges face, is to set the college faculty salaries at a level commensurate with the proficiency of the individual involved, and at a level comparable with salaries in other significant professions. This problem is still before us. The Ford Grants were dramatic in their impact. They were encouraging to all who participated. Realistically, however, they must be recognized as woefully inadequate to the total solution of the tremendous job to be done."

Dr. Donald H. Morrison, Provost of Dartmouth expressed a similar viewpoint: ". . . Fundamentally, what is required is a relatively competitive position in relation to other learned professions. For this purpose, maximum salaries of $25,000-$30,000 in leading institutions are needed. This means, essentially, the doubling of present salaries." In this connection, Dr. Morrison raised a point provocative to educators. Studies demonstrate, he wrote, "that there will not be enough new money available to finance radical and essential increases in faculty compensation. A considerable amount of the increase must come from more effective use of present, as well as new, resources. Significant savings could result from a general tightening up of the curriculum and careful attention to teaching methods. These matters are in the hands of the faculties, but in general they have not recognized the necessity for such action. In other occupations, increased compensation is related to increased productivity. I think that this is also true of colleges and universities and that it must be a significant factor in the solution of the basic problem."

The grants *did* have a stabilizing effect on a number of college faculties. In many cases there was a slight lessening of personnel loss to industry, or to other institutions which offered higher salaries. A medical school reported that since the increase in salary scale was announced it had lost none of its staff to industry. "It has also resulted in quieting the unrest of members of our clinical departments who are constantly tempted by the greater financial rewards in private practice." Another medical school dean felt that there was no question at all, but that "the needs of American medical education have been effectively dramatized by the Ford Foundation's capital expenditures for the private medical schools."

THOUGH a number of colleges did perceive a slow-down in the rate of losses of faculty personnel to industry, or had not because of the nature of their institution been much plagued by that problem, there was some concern at a number of institutions about future replacements for those who retire or resign for positions in other colleges where the salary scale is higher. For, as one college officer reported, funds for faculty salary increases are "not likely to become available merely because the faculty as a group need them. People give nickels and dimes to the needy, but they unlock their purses to those who are making a positive contribution to something in which the donor believes. Until the faculty member's specific contribution to the present and future of our society is personalized and dramatized, funds for salary increases are not likely to be forthcoming to any large extent."

All the colleges queried were unanimous in their feeling that the Ford Foundation did make an unestimable contribution. As Dean W. Malott, President of Cornell University wrote: ". . . the Ford grant was a magnificent act in itself. It served another important purpose at this particular time in history, however, and that was to call attention in a way which has never been done before to the role of higher education in our society and to its requirements." Most of the educators felt that the Ford Foundation grants were only a beginning; that it would take an enlightened, interested, alert public to create any kind of a "golden era" for the college teacher in the future.

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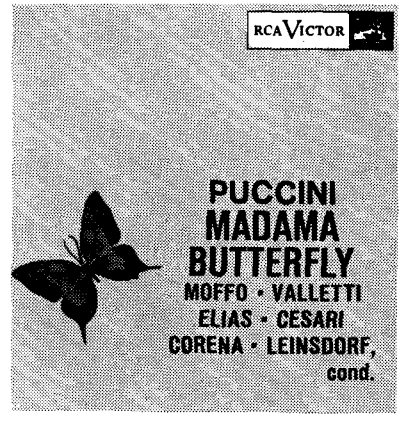

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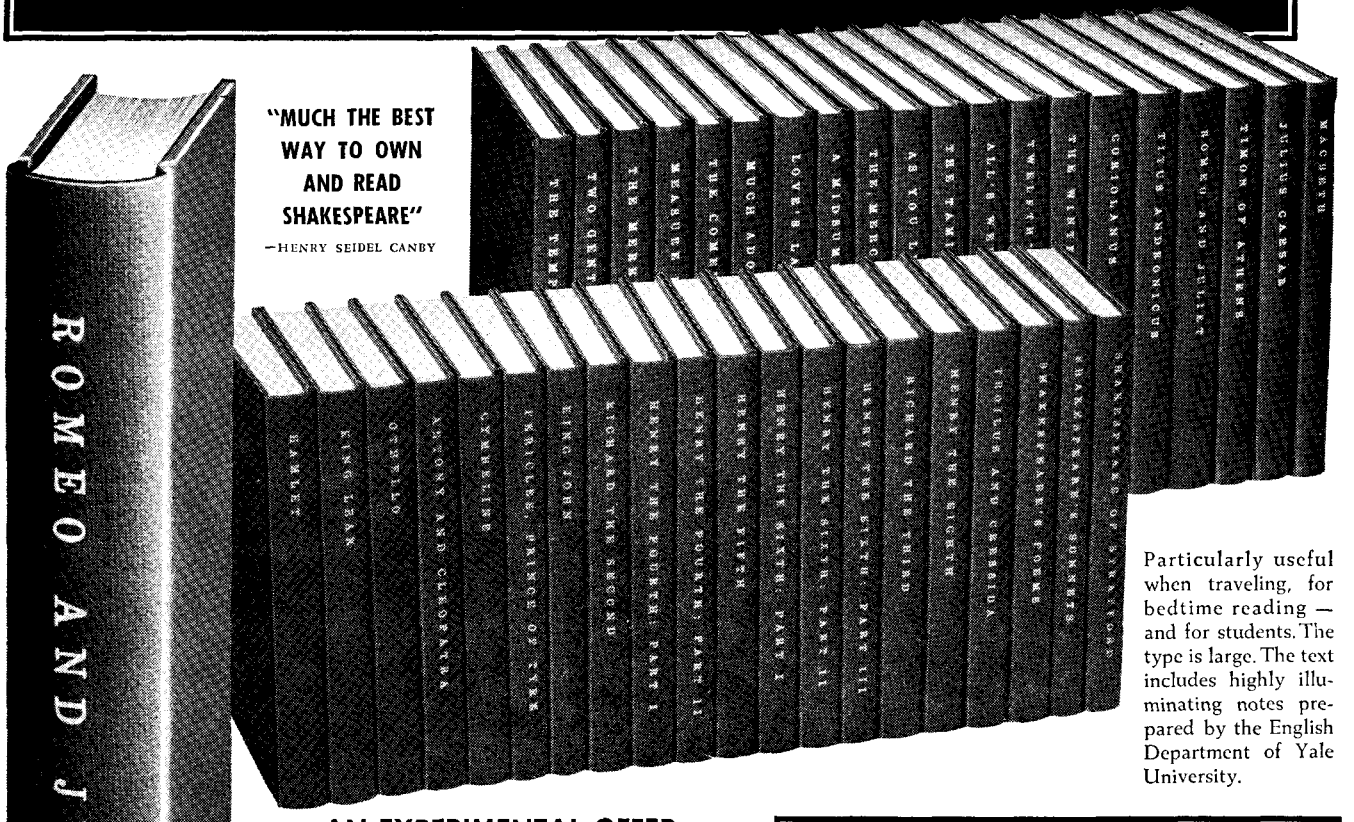

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